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The American Institute of Architects Minnesota
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GREAT ADAPTATIONS

Minnesota architects get creative in renovating a range of historic structures, including naval shipyard buildings.

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MID-MOD MINNESOTA

Simplicity, strength, and honesty. A look back at the lofty ideas of midcentury modernism in Minnesota.

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STUDY HALL

A reuse study of an historic but vacant University of Minnesota building charts a path to preservation.

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Innovative Preservation

A revered bank building has a bright, luxurious new future

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THE FARMERS AND MECHANICS
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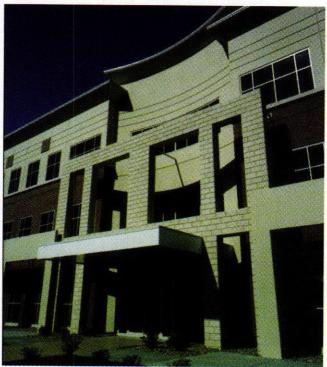
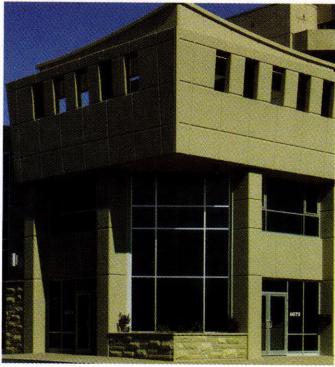
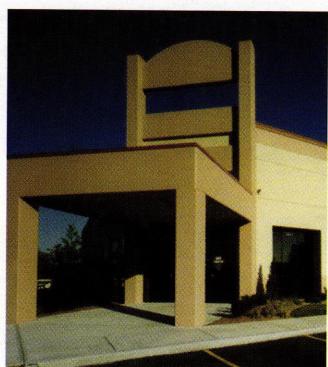
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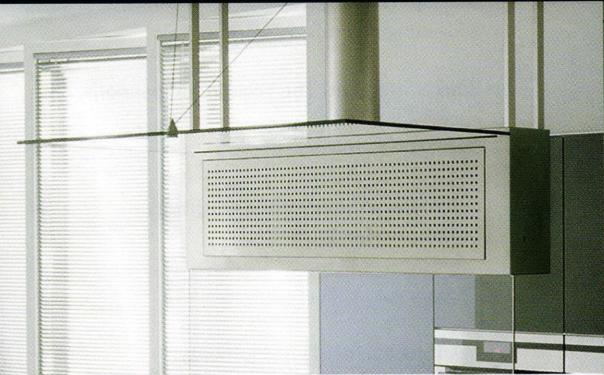
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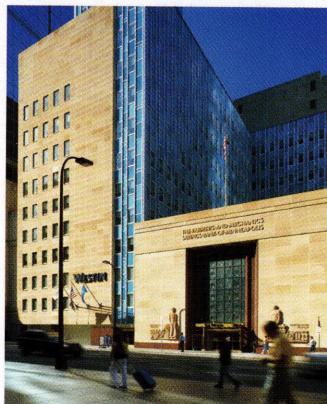
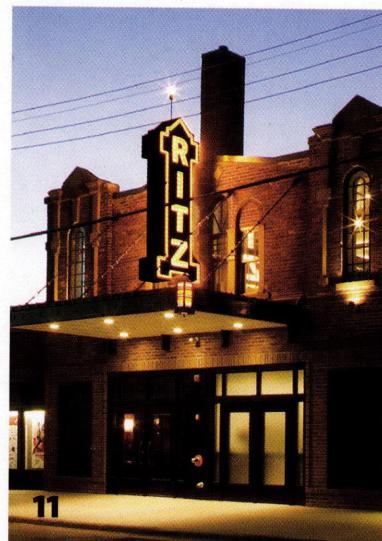
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ON THE COVER

The Westin Minneapolis

Photographer comment: "The first time I photographed the F&M Bank, in the 1980s, was for a *BusinessWeek* article about all the savings and loan banks closing their doors," recalls **George Heinrich**. "Now beautifully renovated and on the National Register of Historic Places, this architectural jewel is safe for future generations to enjoy."

MID-MOD MINNESOTA

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Features

29 Great Adaptations

Architects are every bit as creative in renovating historic buildings for new uses and occupants as they are in designing new buildings, as these wide-ranging projects attest.

Bank Statement: The Westin Minneapolis

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By Nancy A. Miller

Urban Revolution: Urban Outfitters

Corporate Headquarters

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By Nancy A. Miller

Awaiting Further Developments:

Freeborn Bank Building

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By Camille LeFevre

New Lease on Life:

Historic Buildings Converted

to Affordable and Supportive Housing

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By Camille LeFevre

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By Larry Millett and Frank Edgerton Martin

Our Historic Preservation issue seemed the perfect time to look back on midcentury modernism in Minnesota, a design era of big ideas and dreams. "What's striking about the time," writes Larry Millett, "is how deeply the best architects believed that modernism wasn't just a style but a way of remaking the world."

62 Study Hall

By Nancy A. Miller

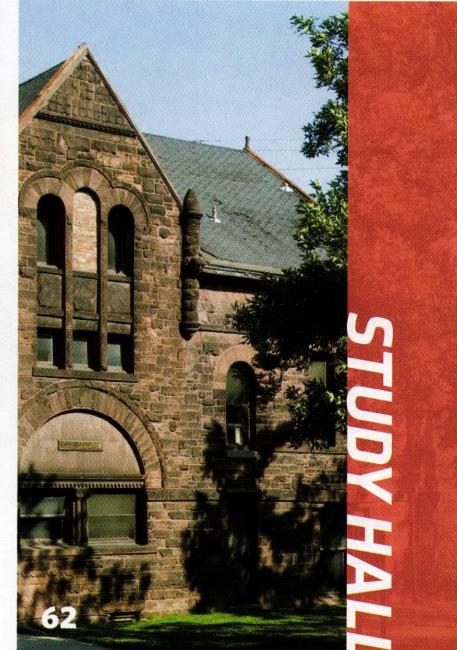
Prized but unused historic buildings need financially viable new uses to be saved from further deterioration or the wrecking ball. But how exactly are new uses determined? *Architecture Minnesota* followed Miller Dunwiddie Architecture's reuse study of the University of Minnesota's Music Ed building to find out.

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STUDY HALL



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BY EMILY DOWD

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Deborah Jinza Thayer's dance company, Movement Architecture, brings its explorations of space to Minneapolis' Southern Theater.

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Architect and photographer

Pete Sieger, AIA, frames the serene courtyard of a midcentury masterpiece.

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A Bridge Fell Down in Our Community

We know that it shouldn't have happened. Lives were tragically lost, and our hearts go out to the families of the victims. The collapse has raised a number of significant questions and shaken our trust in governmental oversight and stewardship. These issues will be debated and discussed in the coming months and years. But it's not too soon to imagine how we might move forward in the most productive way.

So, a bridge must stand up again. What should we expect as a community? Will it be our bridge?

Clearly, we are not going to rebuild the same structure in exactly the same way. A new bridge has to be designed, and as architects we know that design is informed by underlying values and defining a project's goals. We also know that process can influence outcomes. Let's take a moment to imagine how we could approach this challenge.

One obvious approach would be to *rebuild the bridge*. This course falls squarely

A process should be articulated that encourages appropriate community input into the bridge design.

within the purview of the Department of Transportation and involves addressing conventional transportation and structural-engineering issues: volume of traffic served, structural design, cost analysis, safety measures, ease of maintenance and inspection, and so on. MnDOT already has revealed a plan, and I expect that this process will result in a functional and safe bridge, one that optimizes through traffic and is likely to be implemented quickly.

The second approach would be to *build a new bridge*. How might this differ from rebuilding?

This tack could look at history and recognize that change has occurred in our communities since the federal interstate system was implemented in the 1950s and

1960s. This system was an amazing feat of national will, but the highways and bridges divided and disrupted neighborhoods in the process. Communities throughout the country still feel the effects of this national policy.

Downtown Minneapolis has changed. The riverfront, on both sides, is seen as an amenity to be appreciated, no longer a transportation corridor. The Stone Arch Bridge has become an essential pedestrian and bicycle path. The underbelly of the new interstate bridge will be a public place.

In the past 50 years, we've taken increased ownership of our streets, our neighborhoods, our cities, our lakes. We've taken responsibility for our city's bridges, like the Hennepin Avenue bridge, which celebrates the crossing of the river without sacrifice to function or safety.

A process should be articulated that encourages appropriate community input into the bridge design. In addition to addressing transportation and public-safety objectives, this process would give citizens and area residents an opportunity to participate in helping to define the design objectives. Alignment and height, visual opportunities, integration of public transportation, noise impact on adjacent neighborhoods and the river valley, and how connections are handled and improved at University and Washington avenues are all valid design considerations that don't necessarily imply a more expensive design or a significantly longer schedule.

The bridge disaster has fostered a strong sense of community in Minnesota. Let's believe in our community's ability to intelligently and respectfully contribute to the design process. What better memorial to the victims of this disaster than to fearlessly raise a better bridge?



Thomas DeAngelo, FAIA
President-Elect
American Institute of Architects Minnesota

Guest editorial writer
Thomas DeAngelo, FAIA,
calls for community input
in the bridge-design process.

EDITOR'S
NOTE



DAVID DENNEY/MINNEAPOLIS STAR TRIBUNE/ZUMA PRESS

A southern aerial view of the I-35W bridge collapse taken on the evening of August 1, 2007.



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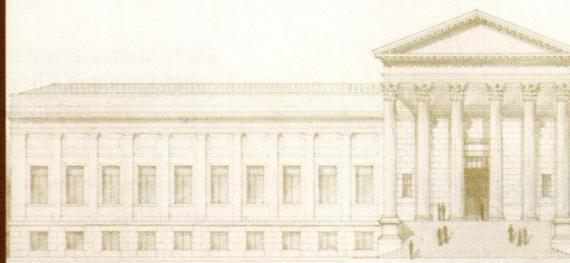


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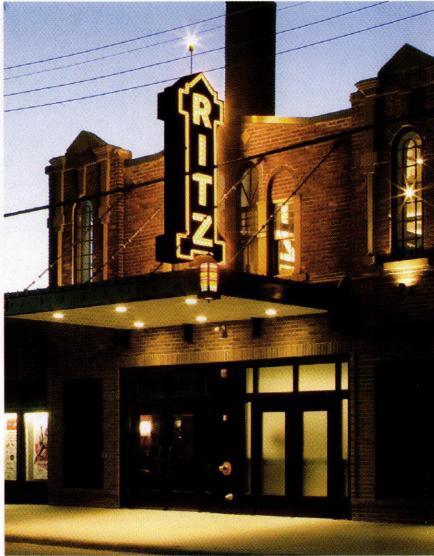
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Minneapolis

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GRANDVIEW THEATRE

St. Paul

Everyone knows the best scary flicks come out around Halloween time. So why not see one at the historic Grandview Theatre in St. Paul? Designed in the Art Moderne style by Myrtus A. Wright, who also designed the Highland Theatre in St. Paul, the Grandview first opened its doors in 1933 as a small neighborhood movie house. In 1972, the balcony was closed off to create a tiny second auditorium, which offers a cozy—or cramped, depending on your perspective—movie-viewing experience. And yet the Grandview, which is part of the Mann cinema chain, still retains most of its original Art Moderne charm, both inside and out (be sure to check out the restrooms!). For more information or to see movie times, visit www.manntheatres.com.

PREMIERE OF THE WAR (KEN BURNS DOCUMENTARY)

September 6, Palace Theatre, Luverne

The Palace Theatre in Luverne closed for the summer for cleaning and restoration, in preparation for its biggest opening night ever. Historian Ken Burns will host the Midwest premiere of his new seven-part PBS documentary, *The War*, at the Palace on September 6. "This is going to be a defining moment in our community," says Blue Mound Area Theatre Board president Ben Vander Kool. "It will put Luverne on the national stage in a very positive light." Burns features Luverne and three other quintessential American small towns in his new film about World War II. Stars will be shining the night of the premiere, with guests including narrators Tom Hanks and Samuel L. Jackson. The city will celebrate the event with additional festivities, and the Palace will host musicals, a radio show, and other events with a World War II theme throughout the year. For more information, visit www.luvernechamber.org.

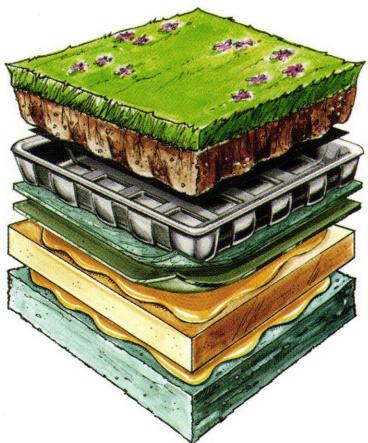
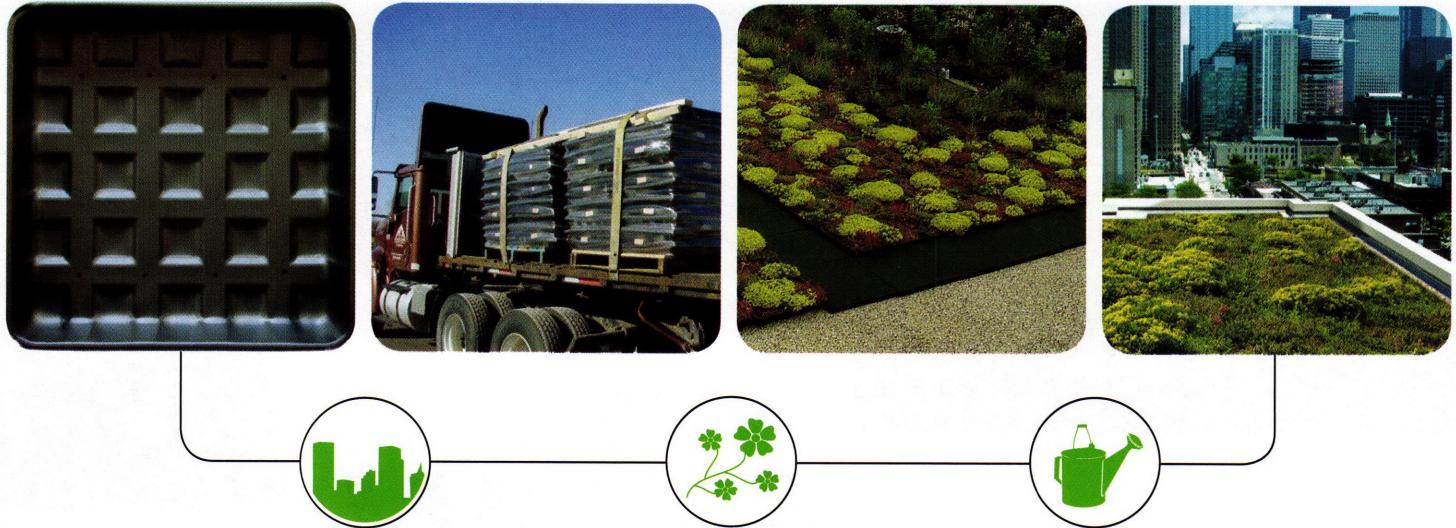
RITZ THEATER

Northeast Minneapolis

Designed and built as a movie theater in the mid-1920s, the Ritz Theater was for decades the social hub of Minneapolis' Sheridan neighborhood. Vacated in 1982, the building fell into serious disrepair, but it now lives again as a distinctive 250-seat performance space, thanks to a thrifty but thrilling renovation by Baker Associates. The local dance company Ballet of the Dolls led the charge to rehabilitate the Ritz, making the theater its new home (see "Welcome to the Dolls' House" in the July/August 2006 issue). There are several exciting theater, music, and dance events taking place at the Ritz this fall, including the 2007-08 season kickoff party on September 21. With great restaurants nearby, including the Sample Room and the 1940s-themed Modern Café, dinner and a show in Northeast is a great way to spend a fall evening. For ticket information, visit www.ritztheaterfoundation.org.

—Compiled by Emily Dowd

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Preservation Puzzles

Some preservation standards may be too narrow for the complex task of bringing historic buildings and landscapes into the present

By Frank Edgerton Martin

The fascinating thing about historic preservation is that the “movement”—as it was optimistically called in the 1960s—must constantly reinvent itself. As a result, preservation is no longer a social protest but an economic and cultural industry filled with conundra. These ongoing puzzles make for rich conversation today.

History—what’s officially recognized as worth noting—is a moving target, and histories can be invented. Words can be invented too, as was probably the case with *conundrum*. Various etymologies trace the term back to the late 16th century at Oxford, where students may have used it as a pretentious fake-Latin word for *pedant* (and later for *riddle*) to mock certain teachers.

Preservationists today have their own insider jokes and puns, such as *phony colony*, used to describe 20th-century reproductions of Mt. Vernon and Williamsburg in the columned façades of houses and apartment buildings. Such ironic lingo leads us right into some of preservation’s currently vexing questions, possibly because historic preservation is itself an ironic quest. History cannot really be preserved, after all. At best, it can be interpreted with new meanings by new generations.

Thus, many of today’s preservation conundra stem from the hubris of deductive certainty that we sometimes display in “saving the past” through local and federal preservation standards. Yet, like the past itself, “character-defining features” and “integrity” can be defined by different people in different ways. Here we explore three preservation questions through the lens of local projects and sites:



1.



2.



3.

Local Puzzles

1. Washington Avenue Trees

Why can’t trees and green spaces be planted in former industrial districts? Is the preservation of historic landscapes and city streets at odds with today’s sustainable practices?

2. Humboldt Mill Condominiums

Why do new buildings in 19th-century historic districts have to be beige? Why can’t today’s modernism complement the modernity of the past?

3. DeLaSalle Athletic Field

Do uses matter as much as architectural integrity? For example, what’s the connection between new athletic facilities and historic urban character?

Conundra attempts to sort out some of the more complex questions facing architects and planners.

CONUNDRUM

1. Why can’t trees and green spaces be planted in former industrial districts? Is the preservation of historic landscapes and city streets at odds with today’s sustainable practices?

Walk up Nicollet Mall to Washington Avenue and you will find a cautionary tale of the dangers of thinking we know the one true definition of the desired past. Paralleling the Mississippi River, Washington is a wide boulevard that once served the city’s grain mills at its southern end and, to the north of Nicollet Mall, an immense conglomeration of printers and implement warehouses that in turn served farmers across the Upper Midwest. Between these two industrial districts lay the historic downtown core with City Hall, theaters, and major stores. This “Gateway” area—the city’s original downtown—was flattened in the 1960s by civic leaders who knew for sure they had a better idea of history and the future.

But here’s the real irony: After costly construction work a few years ago, the City of Minneapolis omitted street trees for reasons that are not clear. How sad. Having been recently rebuilt and lined with new and converted lofts, Washington Avenue is sun-blazed and windy in the summer and cold and windy in the winter. Not exactly a Parisian boulevard. Any preservation stance arguing that there were no trees during the avenue’s industrial “period of significance” disregards the Secretary of the Interior’s guidelines, which allow for creative updates to address new issues such as microclimate control and health and environmental concerns. “If you go back far enough,” says go back far enough,” says Minneapolis Mayor R.T. Rybak, with a note of sarcasm, “you will find trees there.”

>> continued on page 68

GOOD DESIGN

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OLD BUILDINGS

NEW ENERGY

By David Ejadi, FAIA

When it comes to making historic buildings energy-efficient, the solutions are often as unique as the buildings themselves

Is it better to save and reuse old buildings or build new ones that are more energy-efficient and environmentally friendly? A good, objective answer would be that it depends on cultural factors like a building's architectural or historical significance and practical issues like how well the shape of the building and its vertical heights suit the future uses. Money is always a factor, but it's not one that will be discussed here, other than to acknowledge that first cost and operating cost play a role in all intelligent decisions. One point is very important to keep in mind: It's not fair or easy to compare old energy bills and new energy bills when there have been substantial changes made to a building. A couple of local examples will help illustrate this point.

Two of Minnesota's architecturally significant buildings, Mount Zion Temple in St. Paul and the Grain Belt Brewery in Minneapolis, have undergone renovation and adaptive reuse in recent years. Both

Power Points explores energy design in architecture with an eye toward how things work.

POWER
POINTS

projects were undertaken with thoughtful approaches to energy efficiency that help minimize their carbon footprints. Each had different opportunities, intentions, and results.

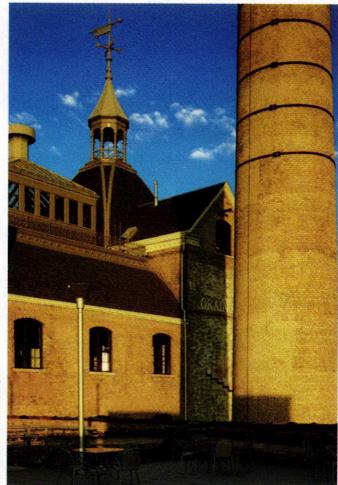
Dedicated in 1954, Mount Zion Temple was the final design work of world-renowned architect Eric Mendelsohn, a pioneering modernist who died during its construction, in 1952. Conceived as a house of worship, community center, and school, the facility operated with a fairly modest energy budget. Because it was designed in a time when air conditioning was a luxury, only administrative and worship portions of the facility were originally cooled. The school wing was designed to textbook daylighting standards and had natural, stack ventilation with operable windows for intake and exhaust at the top of the eastern stair tower.

As sentiment to "modernize" the facility grew within the congregation, the paramount criteria became air-conditioning the education wing of the building. Although basic use patterns in the building would remain very similar to those of the past, concern about operating costs paralleled the desire to provide modern comfort levels in the classrooms.

>> continued on page 64



GEORGE HEINRICH



GEORGE HEINRICH

Top: Typical Mount Zion classroom space. The 1997 renovation preserved the original daylighting design of 1954. **Bottom left and right:** Grain Belt Brewery west exterior view and east interior view showing high-bay windows used for daylighting.

GOT LEED?

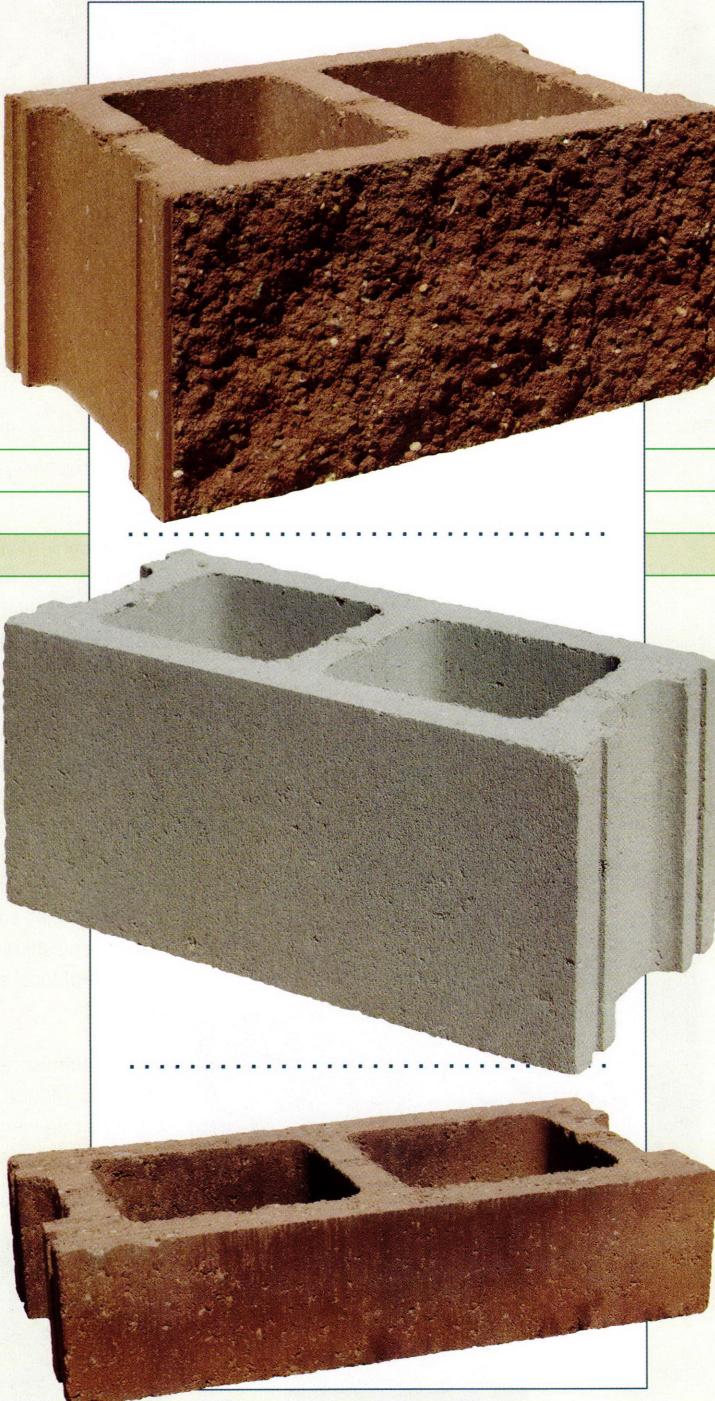
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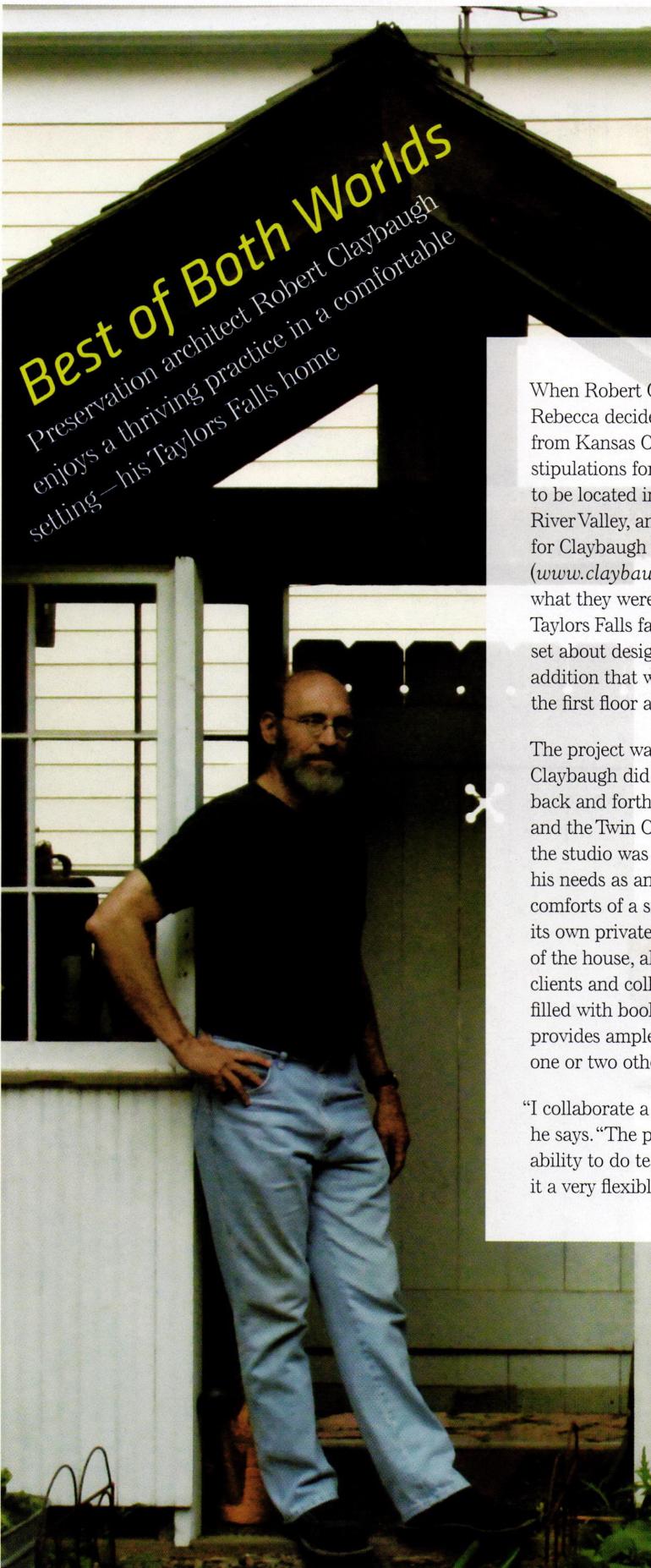
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Best of Both Worlds

Preservation architect Robert Claybaugh enjoys a thriving practice in a comfortable setting—his Taylors Falls home

When Robert Claybaugh, AIA, and his wife Rebecca decided to relocate to Minnesota from Kansas City in 1993, they had two stipulations for their new house: It had to be located in the beautiful St. Croix River Valley, and it needed studio space for Claybaugh Preservation Architecture (www.claybaugh.com). The couple found what they were looking for in an 1871 Taylors Falls farmhouse, and the architect set about designing a sensitive two-story addition that would include an office on the first floor and a master bedroom above.

The project was especially difficult because Claybaugh did it long distance, traveling back and forth between Kansas City and the Twin Cities. But when completed, the studio was equipped to serve all of his needs as an architect, with all the comforts of a small-town home. It has its own private entrance at the back of the house, allowing easy access for clients and collaborators. A large room filled with books and sunlight, the studio provides ample space for Claybaugh and one or two others to work comfortably.

"I collaborate a lot with other architects," he says. "The private entrance and the ability to do teamwork in the studio make it a very flexible space."

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STUDIO

Claybaugh knows that he has technology to thank for the flexibility and portability of his studio. "Email has made it so much easier to do my work from home, and I'm able to use the Internet a lot for reference material," he says. "I've never even been to the printer! I email them the graphics I need printed and they send them to me."

Working from home, and thus avoiding the long commute to the Twin Cities, also leaves the architect time for recreational activities in Taylors Falls with his wife. But Claybaugh, an avid curler, does appreciate being close enough to the Cities to attend his weekly matches at the St. Paul Curling Club. His home office truly provides him with the best of both worlds: a successful career in a casual environment, with enough hours left over for some extracurricular fun.

—Emily Dowd

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PLATFORM

BODIES, ARCHITECTURE & MOTION

A Twin Cities dance company creates and performs in its own lightweight architecture

In Platform, we highlight thought-provoking artistic endeavors in architectural environments.

Light, volume, form, and the body moving in space are the compositional concerns of both architects and choreographers. Twin Cities choreographer Deborah Jinza Thayer crafts them all into a singular form of expression in the making of structure-based dance works for her company, Movement Architecture. She works with "the geometry of emotion," she explains, by designing structures (3 Ring Scenic does the actual fabrication) that define the space in which her dancers perform. The result "isn't an abstract problem," she says. Rather she creates "an arena—an environment onstage—that welcomes audiences' emotional and intellectual response."

Movement Architecture's concert October 4-6 at Minneapolis' Southern Theater includes the hilariously trenchant "Meet the Nation," in which fictional presidential candidates bluster and bicker beneath beehive-like hoops around their heads and bodies. "All That Glitters" is a kinetic light show in which the dancers tear through space trailing 3M iridescent film. Elastic bands cut up the space in "Bizarre Mating Ritual," in which Thayer has costumed the performers in a similar material that "resembles fasciae, the elastic media that hold our muscles and organs together."

She's referring, of course, to the anatomical definition: the sheets and bands of fibrous connective tissue that envelop, separate, or bind together the soft organs and structures inside our bodies—not that other "fascia," those flat, horizontal bands below a roof line. "The structural environments I create are metaphors that reflect a state of internal or external reality," Thayer says. Spoken like an architect.

—Camille LeFevre

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Supreme MAKEOVERS

Bonnie McDonald, executive director of the Preservation Alliance of Minnesota, counts off five of her favorite adaptive-reuse projects around the state

Ranking films, cars, fashion blunders, and sushi bars is now a full-blown cultural phenomenon. In List, we get architects and preservationists to count off on the subjects that interest them the most.

LIST

1. Midtown Exchange, Minneapolis

Thanks to the unyielding vision of many community leaders, the former Sears, Roebuck & Co. warehouse has become a centerpiece for the Lake Street community, celebrating its culture and acting as an economic catalyst. The largest preservation project in Minnesota's history, the new Midtown Exchange will promote additional long-term investment in the community. Developer Ryan Companies and architect of record **Collaborative Design Group** led a lengthy list of partners that have inspired us with this project.

2. Androy Hotel, Hibbing

Historic properties provide a great venue for affordable housing, a demand in many Minnesota communities. In Hibbing, the grand Androy Hotel had been vacant for almost 15 years when a demolition permit was pulled. A grassroots advocacy campaign saved the structure in time for Brighton Development Corporation to reuse the property for affordable senior housing by combining the federal low-income and rehabilitation tax credits. Another reason this is a favorite: The Androy hosted Bob Dylan's bar mitzvah.

3. Kaddatz Hotel, Fergus Falls

Historic preservation is a vital economic-development tool in urban and rural areas. In Fergus Falls, the historic Kaddatz Hotel sat vacant for more than 20 years and survived only because of a grassroots preservation campaign. Nonprofit arts developer Artspace and architecture firm **BKV Group** rehabbed the property as mixed-income housing, first-floor commercial space and included a lower-floor art gallery. The property creates a more vital Main Street while supporting local arts and tourism.

4. Shepherd's Way Farms, Nerstrand

Besides making award-winning, artisan sheep's-milk cheese, Shepherd's Way Farms owners Steven and Jodi Ohlsen Read practice sustainable farming and historic preservation. The Reads chose to reuse their 1930s-era barn and granary, and even moved a neighboring 1940s barn to their property to save it from demolition. Their efforts helped to preserve both the natural and cultural environment of our rural landscape.

5. St. Paul Municipal Grain Terminal/City House Restaurant

This project (pictured in photo above) promises to be a favorite upon its anticipated opening in 2008. Rescued from demolition by the Saint Paul Riverfront Corporation and the National Park Service, the National Register building exemplifies green design. In preservation, our motto is "The greenest building is one already built," as we conserve natural resources by reusing existing infrastructure. ADRZ is developing the property into an interpretive center and the City House restaurant, designed by Meyer, Scherer & Rockcastle.

For more information on the Preservation Alliance of Minnesota, visit www.mnpreservation.org



"I view historic preservation as a vital tool in the relocalization framework. By preserving our historic assets, we are also supporting local economic growth and conserving natural resources. Preservation is more than the protection of great architecture; it is an integral player in green design, sustainable agriculture, affordable housing, and economic development."

— Bonnie McDonald



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SOMEONE NEEDS TO COME UP WITH A LIVELIER TERM FOR ADAPTIVE REUSE.

The word ably conveys the basic idea of renovating buildings for new uses and occupants, but the best adaptive-reuse projects achieve something so much more than a change in function.

If you've ever stood in the courtyard of the Mill City Museum in Minneapolis, admiring the quiet juxtaposition of metal-and-glass curtain wall and 19th-century mill ruins, you know what I'm talking about. In architecture, there is something deeply satisfying—sometimes even thrilling—about the bringing together of old and new, the layering of time. Historic buildings, with their sense of permanence, quality materials and craftsmanship, and rich patinas, offer spaces that can't be re-created in new construction. **Artfully insert new design elements for new uses and users—design that highlights rather than mimics the old—and you have an architectural experience like no other.**

Of course, this sort of magic doesn't just happen. The complex task of retrofitting buildings in an aesthetically arresting way requires the design skills of an architect. As examples, we offer the wide-ranging projects on the following pages. Prepare to be wowed. —*Christopher Hudson*

GREAT ADAPTATIONS

COME ON IN AND SEE WHAT THEY'VE DONE WITH THE PLACE.

The new Westin Minneapolis restores the grandeur and elegance of the Farmers & Mechanics Bank building.

PAGE 30

Clothier Urban Outfitters embraces the roughed-up, industrial look of its new naval-shipyard headquarters.

PAGE 36

The City of Albert Lea spurs the redevelopment of the Freeborn Bank building by renovating its terra-cotta exterior.

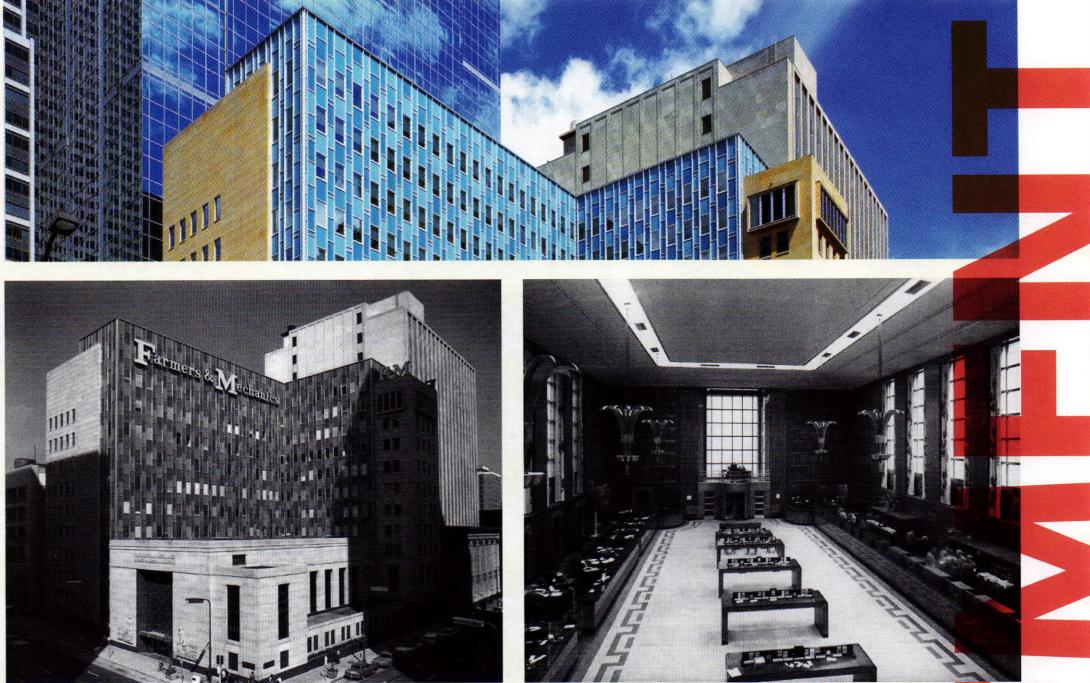
PAGE 42

Community organizations and developers convert historic buildings into vibrant affordable and supportive housing.

PAGE 45

TRANSFORM
The functional and economic imperatives of transforming the bank into a hotel were tempered by the preservation goals that Collin Barr says included "retaining the full grandeur of the three-story bank lobby and restoring the curtain-wall skin."





By Nancy A. Miller

BANK STATEMENT

HISTORY TAKES CENTER STAGE IN AN ADAPTIVE REUSE OF MINNEAPOLIS' REVERED F&M BANK BUILDING AS A CHIC HOTEL AND RESTAURANT

Stepping through the front doors of the new Westin Hotel at Sixth Street and Marquette Avenue in downtown Minneapolis—past the bare-chested, heroic, bas-relief sculptures representing “Farmer” and “Mechanic” that flank the entrance, under the ornamental, red-granite-framed Corning Glass window that surmounts the doors, and into the soaring, teak-paneled space of the former banking hall—is like stepping into the past... with drinks. And beat-driven contemporary music. Even with a new atmosphere, the three-story space, which has been transformed by ESG Architects and Ryan Companies into a stylish and popular restaurant and bar called BANK, is a stunning reminder of a time when men were men, women were women, and banks were, well, civic institutions. Everywhere in the renovated building there are remnants of

its past as home to Farmers & Mechanics (F&M) Savings Bank of Minneapolis, prompting the curious visitor to inquire about the history of the building and the bank that built it.

An Urban History

Founded in 1874, when the city was barely 20 years old (population 30,000), the Farmers & Mechanics Savings Bank was, as its name suggests, organized to serve a class of workers who were often ignored by larger, profit-driven commercial banks. According to Charlene Roise, historical consultant for the project, mutual savings banks were established out of “enlightened self-interest and were sort of paternalistic,” as they were overseen by unpaid boards of trustees that protected the concerns of laborers, the banks’ primary depositors.



ESG Architects and Ryan Companies restored the curtain-wall panels of the F&M tower to their original shades of aqua blue, stripping away gray paint that had been applied in the 1980s. The addition of a floor, inserted where the Farmers & Mechanics sign was once located, allowed for the development of more rooms while maintaining the overall integrity of the façade.



THE WESTIN MINNEAPOLIS

Client:

Ryan Companies US

Architect:

Elness Swenson Graham Architects
www.esgarch.com

Principal-in-charge:

Mark Swenson, AIA

Project lead designer:

Mark Swenson, AIA

Interior designer:

Moncur Design Associates, Inc.

Construction manager:

Ryan Companies US

Size:

215,000 square feet (214 rooms)

Cost:

\$35 million

Completion date:

May 2007

Photographer:

George Heinrich

Historical photos courtesy
of Minnesota Historical Society

As Minneapolis' working classes swelled in the late 19th century, the proposal of Aaron Denman Mulford—a New Jersey transplant who came to Minneapolis in 1871 to cure his tuberculosis (the Minnesota climate was reputedly ideal for this)—to establish a mutual savings bank was well received by civic-minded local leaders.

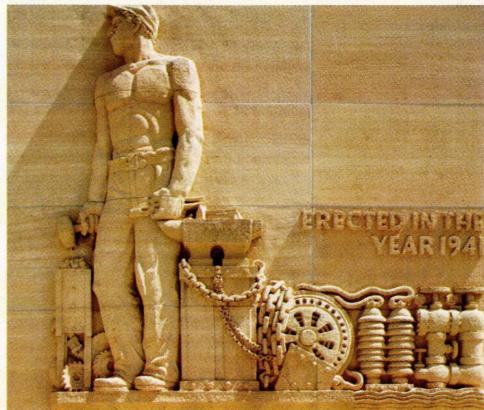
From that point forward, the history of F&M, Roise observes, fairly paralleled the urban development and evolution of the city. Opened in the Nicollet House near Bridge Square, F&M Bank later occupied two other offices in the same vicinity, in what was then the heart of the nascent city. However, by 1890 that area was already deteriorating into a somewhat seedy location, as reputable commercial interests shifted toward the west. In 1893, in the midst of a nationwide financial panic, F&M celebrated the opening of the first purpose-built bank building in Minneapolis. The neoclassical structure at 115 Fourth Street South (now occupied by Schieks Palace Royale), designed by the local

firm of Long & Kees, saw the bank enter the 20th century and weather the Depression.

By the late 1930s, however, the commercial and banking center of the city had shifted yet again, to Marquette Avenue. In 1939, the bank—"chased by blight" throughout its history, says Roise—quietly acquired land at the corner of Sixth and Marquette, at a fraction of its pre-Depression value, and hired local firm McEnery & Kraft to design a new building. With the integrated art and architecture of the recently opened Rockefeller Center in New York as a model, the firm designed a limestone-clad, Art Moderne "solid tank of a building," says Roise, with WPA-inspired, Minnesota-themed sculptures created by local artist and educator Warren Mosman. The three-story banking hall, backed by a five-story office tower, opened in 1942.

In the ongoing evolution of the city, blight was once again on the creep by the mid-1950s, this time at a scale and in a form that sent

With the integrated art and architecture of the recently opened Rockefeller Center in New York as a model, architects McEnery & Krafft designed a limestone-clad, *Art Moderne* "solid tank of a building," says Charlene Roise, with WPA-inspired, Minnesota-themed sculptures created by local artist and educator Warren Mosman.



Significant design features, such as the grand staircase at the end of the banking hall, the decorative Corning Glass windows above the entrance, and the bas-relief sculptures across the facade, were all restored in the renovation. The banking hall, although transformed with a bar, kitchen, and tables, retains its original grandeur. Wood arches that help to define the three-story space at the dining level are minimally intrusive.





businesses fleeing to the suburbs and caught Minneapolitans in a clutch of anxiety about the future of downtown. What happened next changed the course of the F&M building and the city. Roise says that "civic leaders got together and said, 'We're going to fight this. We're not going to let this happen to our city.' The decision to build a tower addition to the F&M Bank building was part of the larger decision to hold the line and say, 'We're not going to let urban blight ruin Minneapolis.'" The 11-story, L-shaped tower, clad in aqua-blue porcelain-enamel metal panels and limestone, designed by the architects of the original building, McEnery & Krafft, and opened in 1963, was the result.

While the investment asserted a faith in the city and was part of what Roise calls "the genesis for the renaissance of Minneapolis," the new bank building did have one nod to the burgeoning car culture of the suburbs: drive-in tellers. Entering from Sixth Street, at the base of the new tower, customers drove onto a mechanical turntable that rotated their cars 180 degrees, toward banking lanes that then emptied back out onto Sixth Street. The banking hall and other features of the original 1942 building remained largely intact.

Roise admires the attitude of the 1963 addition and the fact that the architects did not attempt to mimic their earlier work. "The tower seems to float," she says. "That feeling of lightness, and the curtain wall, was such a contrast to the heaviness of the original building. I think it's a really interesting lesson in how you can add on to an historic building in a way that old and new are compatible."

Despite its efforts, the Farmers & Mechanics Savings Bank of Minneapolis was, by the time the tower was completed, nearing its end. The bank was prohibited by state legislation from expanding its business with suburban branches until the 1970s, just as the economic structure of mutual savings banks hit the brick wall of rising interest rates. Nationwide, the industry, with the majority of its assets in the form of long-term, low-fixed-rate mortgages, and customers demanding higher rates of return on their savings, saw a number of dramatic bank failures. In 1982, the FDIC quietly negotiated the purchase of F&M by Carl Pohlrad's Marquette Bank, which was sold 10 years later, along with the building. By 2002, the banking hall was closed and the office building was underused and facing an uncertain future. Charlene Roise, who prepared the successful application to place

"The tower seems to float. That feeling of lightness, and the curtain wall, was such a contrast to the heaviness of the original building. I think it's a really interesting lesson in how you can add on to an historic building in a way that old and new are compatible."

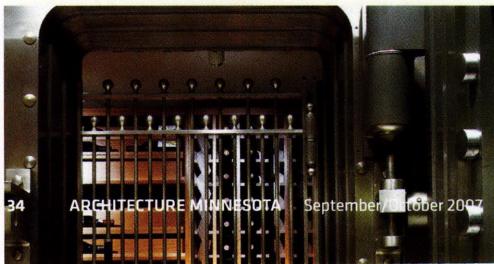
—Historical consultant Charlene Roise

the structure on the National Register of Historic Places in 2005, says, "I don't think people really realized how threatened the building was."

A Challenging Renovation

In 2004, Ryan Companies saw an opportunity to redevelop the building as a luxury hotel, taking on the project as developer and contractor. Collin Barr, Ryan's president for the Minnesota region, says that complicated negotiations to purchase the building were the first of many challenges the renovation presented. ESG Architects principal Mark Swenson, AIA, similarly recalls a series of challenges, such as the building's "scarce resource called windows." Trying to fit the 214 rooms that were needed to make the project economically viable into the L-shaped tower, says Swenson, was "an incredible struggle, because what we were working with wasn't a natural geometric layout for a hotel." In addition to the narrow floor plates and shortage of windows, the design team was faced with 24-foot-wide structural bays that were four feet shy of accommodating Westin's typical 28-foot-wide structural bay (for two 14-foot-wide rooms). The solution? Rooms are two feet narrower and three feet longer than the typical Westin room. While

>> continued on page 66



Everywhere there are remnants of the building's original function, such as the enormous and thick steel vault doors, which were repositioned—with no small amount of effort—to serve as doors to a wine vault on the main floor, and a conference room on the lower level.



BY NANCY A. MILLER

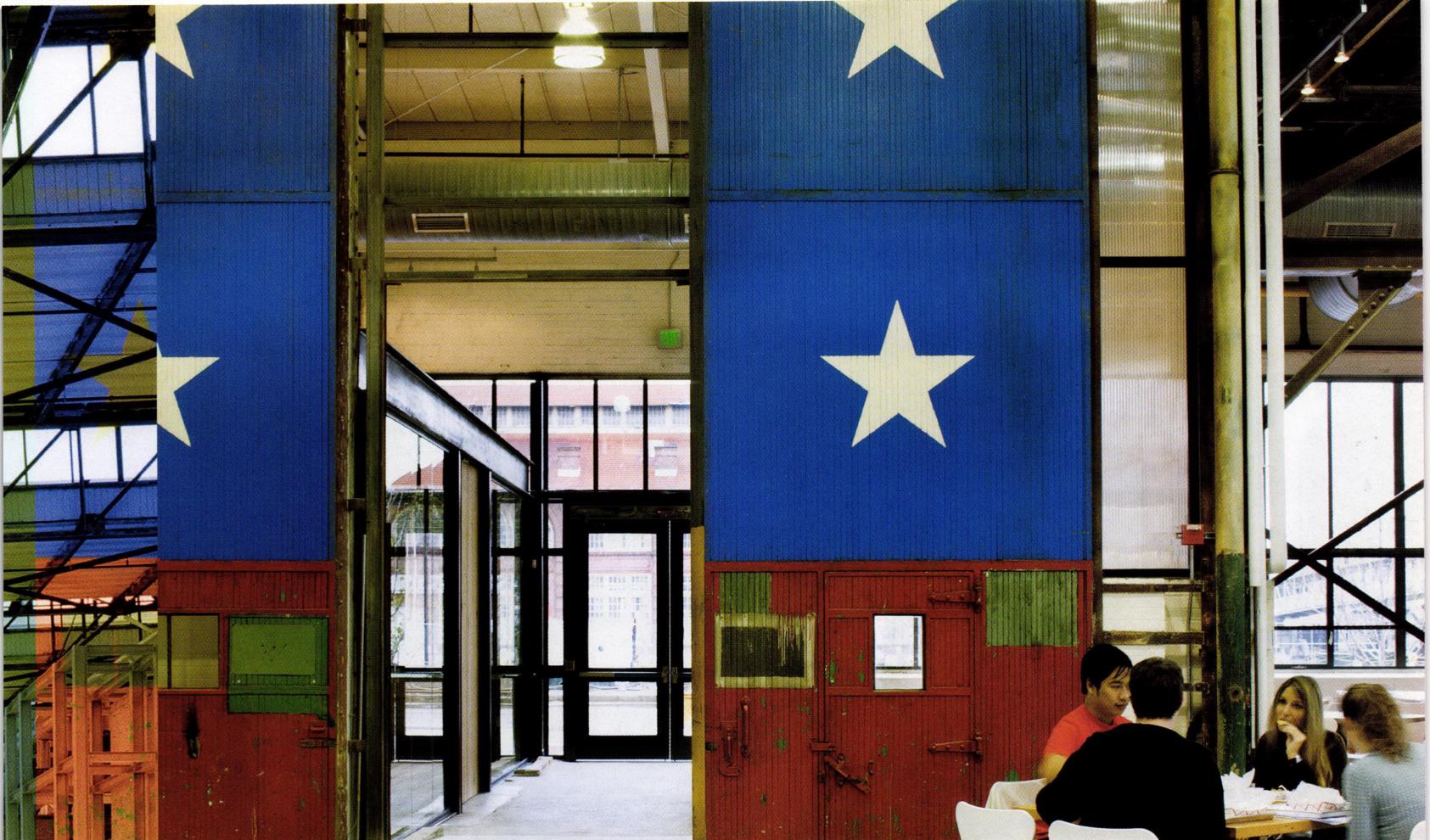
Upon initial inspection, the Philadelphia Navy Yard is an unlikely site for fashion—unless your fashion tastes tend toward sailor suits and gunmetal gray. The 1,200-acre site on the Delaware River in South Philadelphia is part of a vast industrial landscape stretching along the I-95 expressway, dotted with ships, sports stadiums, and warehouses. Take a closer look at the Navy Yard, however, and you will find a walkable urban landscape—albeit a tough, gritty one—of intriguing industrial buildings and artifacts. That's what Urban Outfitters, a clothing and home furnishings retailer,

saw when it hired Minneapolis' Meyer, Scherer & Rockcastle (MS&R) to renovate five buildings on an 11-acre section of the shipyard to house the company's 650-person corporate headquarters. Part of what drew the company to the project, says chief development officer David Ziel, was the sheer unlikelihood of the venture.

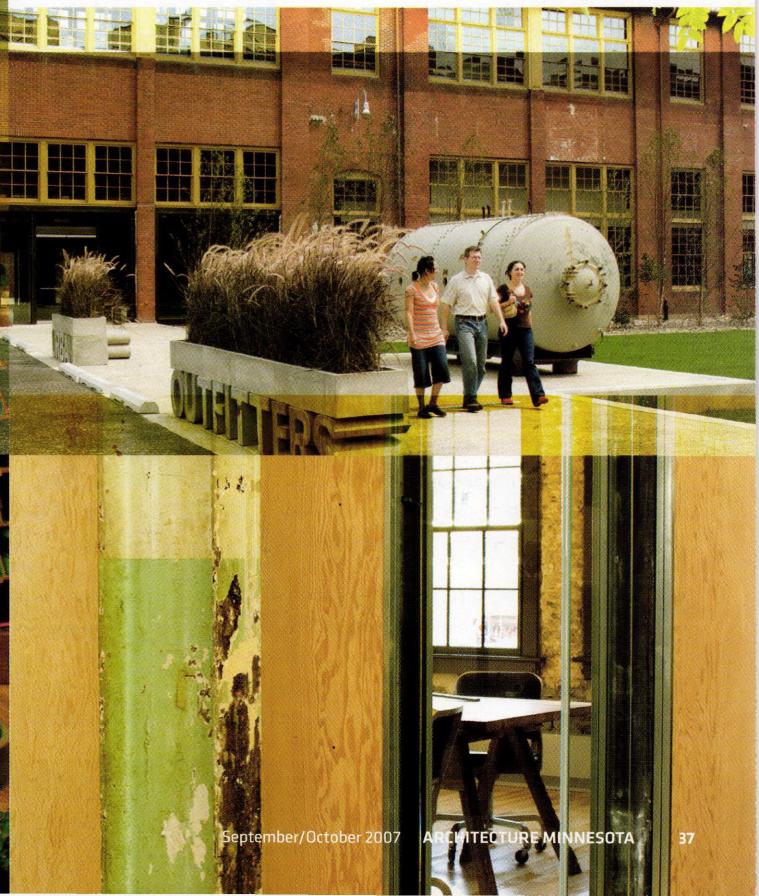
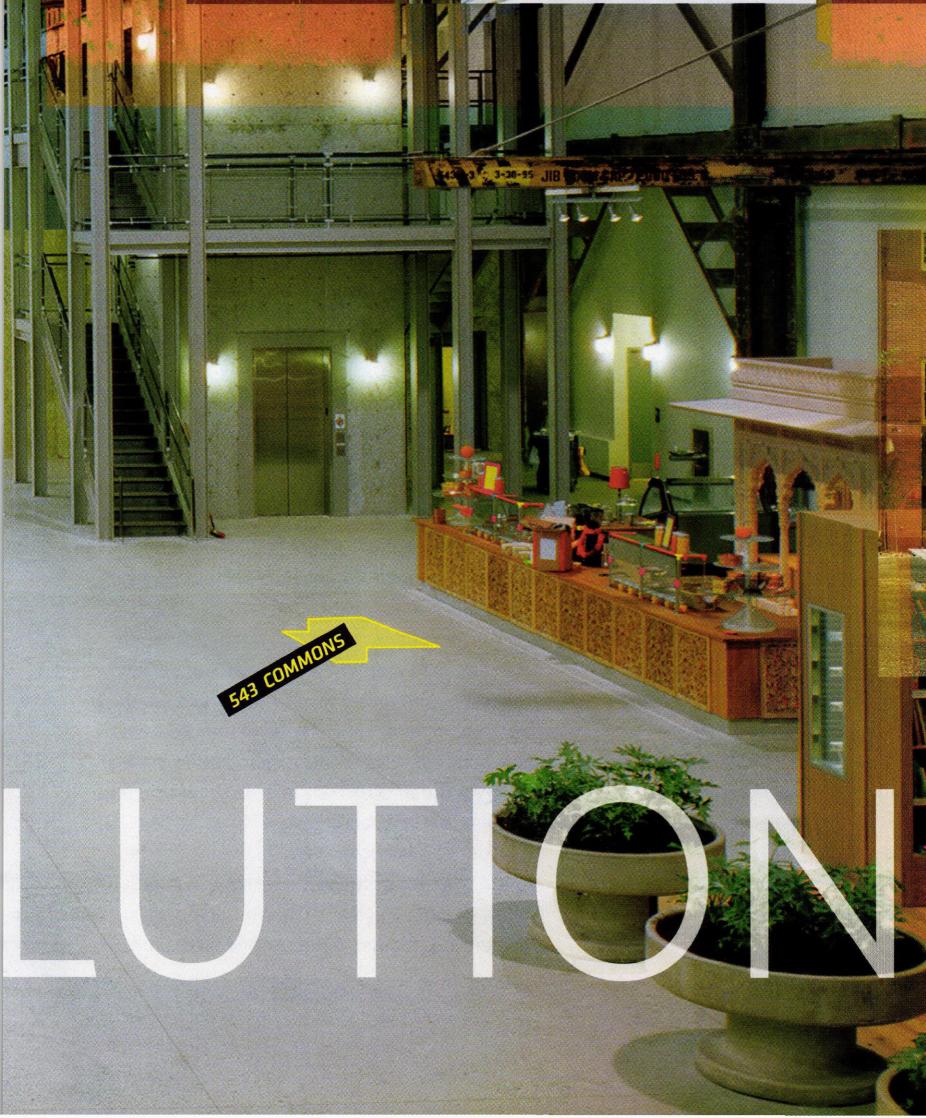
The United States government established the Philadelphia Navy Yard in 1801 and moved it to the current location in 1876. The industrial and military operation expanded and contracted several times, through war and peace, during

its 120-year life on League Island, and it was often threatened with closure. By the mid-1990s, outsourcing of ship building and maintenance, as well as the reduction and closure of military bases around the country, finally rendered the Philadelphia operation obsolete. On September 27, 1996, the Navy Yard was officially closed (www.navyyard.org contains an interesting, comprehensive history of the site). By that date, however, the Philadelphia Industrial Development Corporation was already two years into its work to convert the site for new commercial and residential uses. A master





Hipster clothier Urban Outfitters marches into a former naval shipyard and renovates a fleet of buildings for its new corporate headquarters



OLUTION

543 COMMONS

Architect Jeffrey Scherer, FAIA, of MS&R retained the rough industrial aesthetic of the former navy buildings. Everywhere in the campus there are layered remnants of past uses and occupations.

URBAN OUTFITTERS CORPORATE OFFICE CAMPUS

Location:

Philadelphia,
Pennsylvania

Client:

Urban Outfitters, Inc.

Architect:

Meyer, Scherer, &
Rockcastle, Ltd.
www.msrlltd.com

Principal-in-charge:

Jeffrey Scherer, FAIA

Project lead

designer:
Jeffrey Scherer, FAIA

Landscape architect:

DIRT Studio
www.dirtstudio.com

Construction manager:

Blue Rock
Construction, Inc.

Size:

330,000 gross
square feet

Completion date:

October 2006

Photographer:

Lara Swimmer



plan by celebrated architect Robert A.M. Stern, FAIA, divided the Navy Yard into five development zones, including a 167-acre historic core, which was placed on the National Register of Historic Places in 1999. Urban Outfitters was the first major corporation to see the potential in the abandoned shipyard, which lies well south of Center City, the downtown business hub.

The leap to the shipyard, while bold, should have come as no surprise to anyone familiar with the company. Urban Outfitters president Richard Hayne has taken on many unlikely renovations since founding his first store in

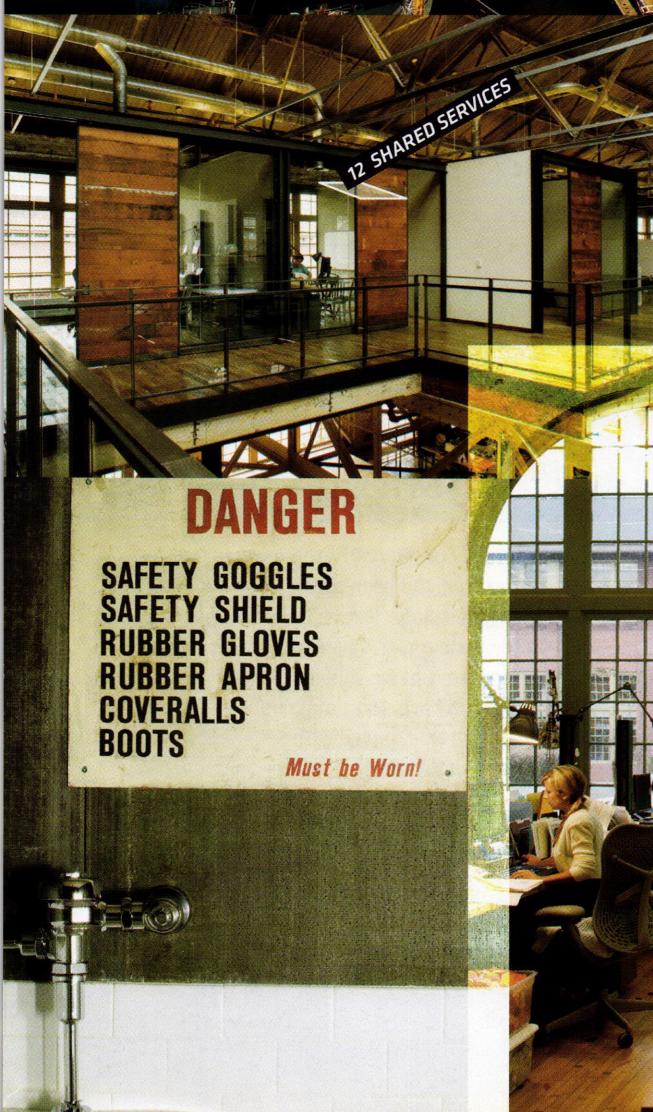
West Philadelphia in 1970. In cities throughout the country, he has transformed abandoned and underused buildings—from theaters and car dealerships to churches and historic homes—into stores for Urban Outfitters and its associated brands, Anthropologie and Free People. Locating the headquarters of this fashion and design company in converted industrial buildings at the Philadelphia Navy Yard presented a project for which Hayne “could engage his years of experience in adaptive reuse,” says Ziel.

The relocation, of course, was born of necessity. “Our employees were scattered in five buildings

around Rittenhouse Square in Center City Philadelphia, and we had really lost our sense of corporate community,” Ziel recalls. A bid to move into a nearby office building fell through when the management company ruled out the prospect of Urban Outfitters employees bringing their dogs to work. The company then turned its attention to the Navy Yard site in 2004. The five buildings Urban Outfitters took over include four long, narrow, one- and two-story red-brick structures, constructed parallel to one another around the turn of the 20th century in variations of Renaissance Revival style. Numbered by the navy in the order in which they were built,



The Philadelphia Navy Yard occupied League Island, south of Center City (downtown), from 1876 until 1996, when it was closed. A 450-acre section of the site is maintained as an industrial shipyard, but the remainder of the island is being converted for commercial and residential uses. The five buildings of the Urban Outfitters campus are located in the historic core of the abandoned Navy Yard.



"There were traces of things that had been covered up with additions and remodelings. Rather than pick one moment in time and make it all historically accurate, we argued that we should celebrate all of those traces and have a sort of palimpsest."

—Architect Jeffrey Scherer, FAIA



Inside and outside the buildings, the industrial detritus includes pipes, valves, tanks, and sheaves, the original uses of which can only be imagined.



543 COMMONS
The newest (constructed in 1939) and largest of the five Urban Outfitters buildings, the soaring, factory-like space of building 543 houses common areas, including the cafeteria, and IT services.

the buildings now house the three brands—Urban Outfitters (building 7), Anthropologie (10), and Free People (15)—as well as Shared Services and Support (12). The fifth and largest building (543) in the campus is a two-story red-brick industrial structure with a soaring, raised central hall. Filled with large, overhead cranes, it was constructed in 1939 to contain a pipe and coppersmith shop. Today it houses Urban Outfitters' IT and production groups, as well as common areas, including the cafeteria.

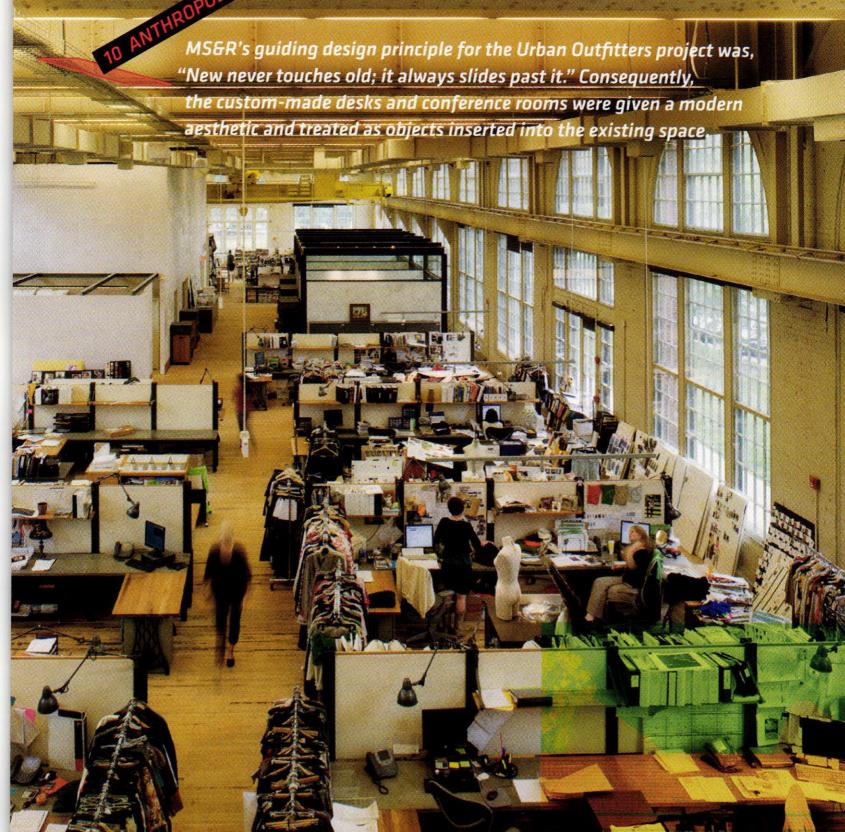
Although Urban Outfitters had the foresight to see the potential in these buildings, the

company needed a like-minded architect and partner to realize its vision. It found that person in MS&R's Jeffrey Scherer, FAIA, whose experience in adaptive reuse and aesthetic attitude toward adapting the buildings, says Ziel, "just felt like the right fit" (see sidebar on page 41). "These buildings had been continuously used and modified for more than a century," Scherer explains. "The navy never paid much attention to their historic character. The buildings were simply utilitarian shells for necessary functions during war. So if the navy needed to make a change, it just blew out a wall and did an

addition. Consequently, there were traces of things that had been covered up with additions and remodelings. Rather than pick one moment in time and make it all historically accurate, we argued that we should celebrate all of those traces and have a sort of palimpsest." Urban Outfitters was thrilled with Scherer's plan, but the National Park Service, which oversees buildings on the National Register, initially was not. "It took a lot of work to convince them" that leaving the layers of time and use exposed was the right approach, Scherer recalls.

>> continued on page 70

MS&R's guiding design principle for the Urban Outfitters project was, "New never touches old; it always slides past it." Consequently, the custom-made desks and conference rooms were given a modern aesthetic and treated as objects inserted into the existing space.

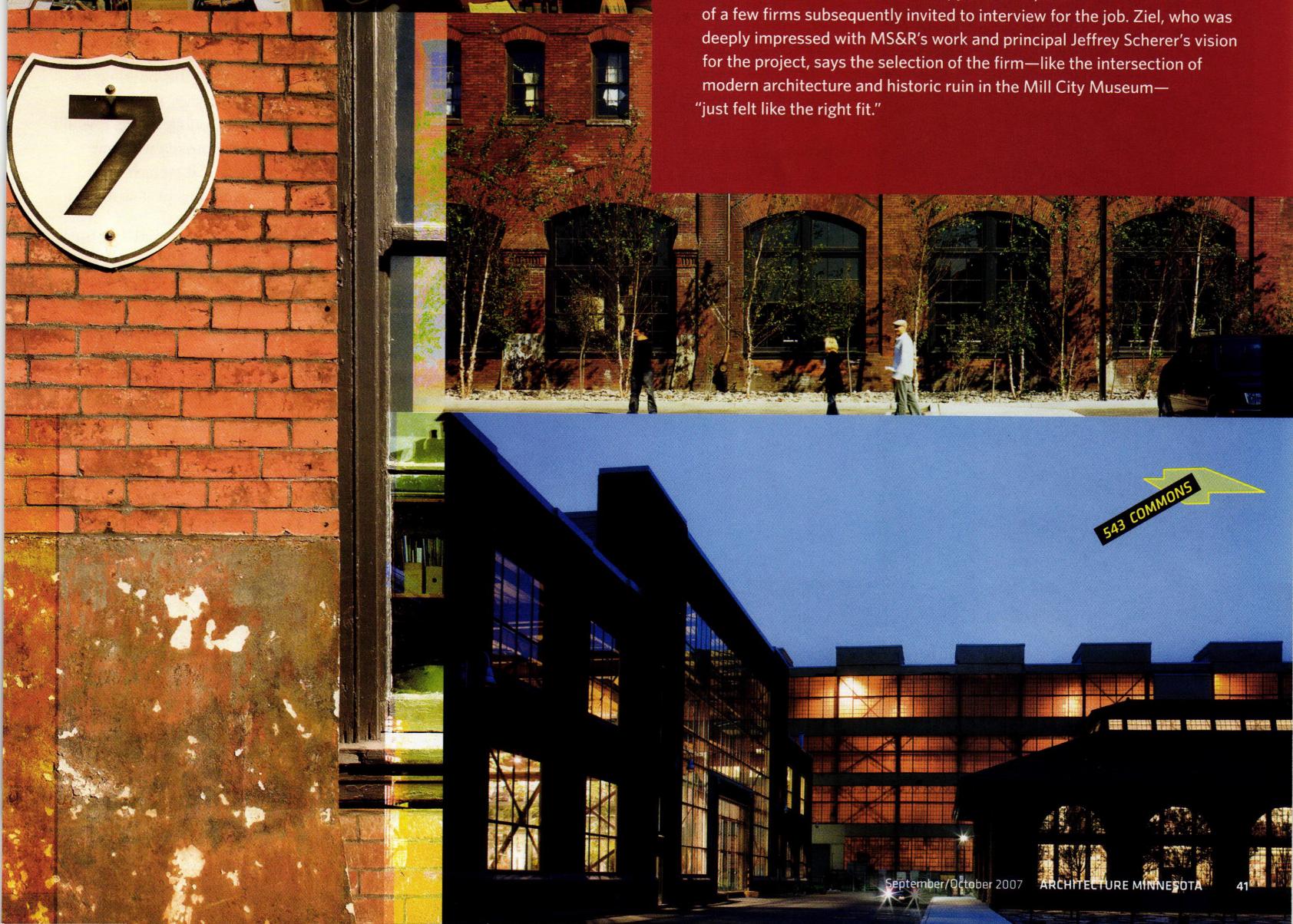


Although it is not focused exclusively on preservation work, **MS&R** has won widespread praise for its historic restorations, most notably the Mill City Museum in Minneapolis, completed in 2003. Like that project, which placed a museum inside the burned-out shell of the Washburn A Mill, the Urban Outfitters corporate headquarters, occupying five abandoned buildings in the Philadelphia Navy Yard, artfully combines new and old, modern and historic.



THE RIGHT FIT

Did the Mill City Museum reverberate in the minds of Urban Outfitters executives when they selected MS&R for their project? "Absolutely," says chief development officer David Ziel. Following the unsatisfactory conclusion to a request-for-proposals process, Urban Outfitters president Richard Hayne turned to the Internet in search of an architecture firm that could realize his dream for the shipyard headquarters. MS&R was one of a few firms subsequently invited to interview for the job. Ziel, who was deeply impressed with MS&R's work and principal Jeffrey Scherer's vision for the project, says the selection of the firm—like the intersection of modern architecture and historic ruin in the Mill City Museum—"just felt like the right fit."

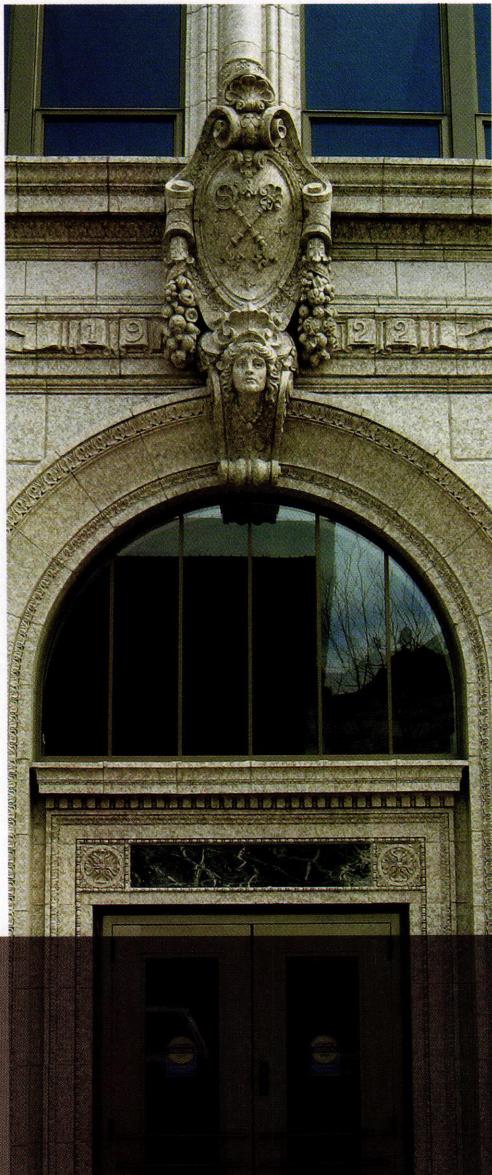


The City of Albert Lea renovates the exterior of a vacant, historic downtown gem in hopes of attracting a mixed-use developer

By Camille LeFevre

Awaiting Further Developments

PATRICK WADDICK, AIA



In 1922, the Albert Lea State Bank opened at South Broadway Avenue and East William Street in downtown Albert Lea. With its ornate glazed-terra-cotta exterior, dramatic arched entrance and 14-foot-high windows, wrought-iron detailing, Swedish parquet floor, and massive vault with circular 32,000-pound door, the 34,000-square-foot building was constructed to inspire the citizens of Albert Lea to pursue their hopes and dreams by investing in their community.

Today, a similar purpose rests on the same building, now known as the Freeborn Bank, along with the 1922 structure connected to it, the Jacobsen building. Vacant since 1990, the four-story buildings were purchased in 1998 by the City of Albert Lea in order to save them. Since the crisscrossing interstates 90 and 35W were constructed outside the city's perimeter, retail stores have migrated toward the freeways, leaving services and boutiques in the downtown National Commercial Historic District.

"There are 109 historic properties throughout the six-block district, which sits on a ridge between two lakes," explains Mayor Randy Erdman. "A six-story historic building across the street was very successfully rehabilitated in 2003, as all 37 lofts are leased and the first-floor retail establishments are flourishing.

"But the Freeborn Bank is really a unique building, and we're looking to this building to jump-start the downtown. In fact, the building itself inspired me to run for public office. I would drive by and look at all the broken windows and crumbling terra-cotta.... It seemed like the community really wanted us to save it."

The revitalization of the Freeborn and Jacobsen buildings—which share a skylight, stairwell, and elevator—largely began with a visit by the Minnesota Design Team (www.minnesotadesignteam.org), an AIA Minnesota-sponsored volunteer group that provides design vision to communities across the state. The team that visited Albert Lea included GLTArchitects' Pat Waddick, AIA, who became enthralled with the "magnificent buildings," he says.

FREEBORN BANK AND JACOBSEN BUILDING

Location:
Albert Lea, Minnesota

Client:
City of Albert Lea

Architect:
GLTArchitects
www.gltarchitects.com

Principal-in-charge:
David Leapoldt, AIA

Size:
34,000 square feet

Project lead designer:
Patrick Waddick, AIA

Cost:
\$1.5 million

Construction manager:
Winkelman Building Corporation

Completion date:
June 2007



"The City essentially wanted to put a bow around the package, and see if it could entice a developer to do the interior."

-Architect Pat Waddick

The historic bank features an ornate glazed-terra-cotta exterior, which has been restored, and a massive vault inside an equally ornate interior, which awaits a developer.



PETRO PETROVICH



PATRICK WADDICK, AIA

"The Freeborn Bank is really a unique building, and we're looking to this building to jump-start the downtown."

-Albert Lea Mayor Randy Erdman

Waddick sketched some ideas for the downtown, including concepts for where Broadway ends, at Fountain Lake. The City liked what it saw and hired him to oversee the rehabilitation of the buildings' exteriors.

"The City essentially wanted to put a bow around the package and see if it could entice a developer to do the interior," Waddick explains. "I set up a studio in the building so people could watch us draw and work, and we stayed there for about a week. These were such beautiful buildings to begin with; we just wanted to make sure we brought them back to their original luster."

The work included tuck-pointing, cleaning, and replacing (where necessary) the bank's brick and terra-cotta; cleaning the Jacobsen building's green-marble exterior; and replacing roofs on both buildings. The buildings' steel-framed windows were replaced with aluminum-framed windows designed for historical accuracy, and a skylight was put over the atrium. On the back of the buildings, GLTA designed decks for the building's future condominiums. Waddick also designed a parking ramp behind the buildings to accommodate future parking needs.

The structures are now awaiting a developer with a mixed-use proposal that could include offices, retail, a restaurant, and residential units. Erdman has high hopes. The nearby Albert Lea Medical Center/Mayo Health System recently expanded, new businesses are locating in the Albert Lea area, and, he says, "baby boomers have indicated they want to come back to the community."

"The downtown includes a post office, city and county government centers, banks, restaurants, and shopping in a beautiful lakeside setting," he explains. "Many of the amenities people need to live downtown are already here." But the primary draws are the Freeborn Bank and Jacobsen building, which Waddick calls "rare buildings to have in Minnesota. Our inspiration was the buildings themselves. It's a wonderful example of how architecture can make a statement and give life back to a community."

AMN



PETRO PETROVICH



PETRO PETROVICH

The bank's exterior (top) was cleaned and tuck-pointed, and GLTAArchitects covered the atrium (bottom) with a skylight.



New Lease on Life

Four adaptive-reuse projects around the state signal a welcome trend—community organizations and developers teaming with architects to transform aging buildings into vibrant housing for people in need

Vision. Dedication. Collaboration. Close attention to codes, rules, policies, and procedures.

These are just some of the requirements that must be constantly balanced when transforming an historic structure into a new use. In the case of three of the four projects featured on the following pages, the collaborators (architects, developers, historical consultants, and the communities in which the buildings reside) were also faced with an inspired challenge: rehabbing long-vacant structures with a history of good deeds—whether as a hospital, school, or convent—into affordable homes for an underserved population in each community. By bringing their specific expertise and perspectives to the process, along with a desire to honor and preserve each structure's historic character, the collaborators brought these buildings back to life. In doing so, they provided a new lease on life to the women and families who have found home and a future within an historical present.

—Camille LeFevre

Alicia's Place

A former convent now provides supportive housing for women in transition

by Camille LeFevre



In 1907, a three-story, 7,400-square-foot brick structure was added to a complex of five parish buildings in Duluth's Central Hillside neighborhood. Filled with such distinctive architectural features as vaulted ceilings, fireplaces, Craftsman-style millwork, and Gothic carved-brownstone figures and stained-glass windows, the building was originally a home for Christian Brothers. Later, it served as the Sacred Heart Convent for the Sisters of St. Scholastica.

In 1986, the building was sold to a private owner who turned it into apartments—and let it fall into ruin. By the time Zoe LeBeau and

Deyona Kirk, then co-executive directors of the Women's Community Development Organization, investigated the building in 2003, the roof leaked, radiators had burst, and windows and plaster were broken or damaged. The building was also a regular on police blotters, a place notorious for violent crime.

Today the building contains 11 sunny, spacious efficiency apartments for homeless single women, many with mental illness or chemical-dependency issues, transitioning to better lives. Named Alicia's Place, after a nun nicknamed the "Hillside Handmaid" for her work in caring for the neighborhood poor, the building also houses a community space and offices for support-services staff.

"Only through the collaborative efforts of a collection of people were we able to really pull this off," says Wanda Sayers, the current co-executive director of the Women's Community Development Organization, which owns the building. "But we knew we had the Sisters on our side from the beginning. And we Duluthians know you never question the Sisters!"

The collaborators included Women in Construction Company. The contracting firm, directed by Michelle LeBeau, trains and employs underrepresented populations in the construction trades. LeBeau invited several of the nuns who had lived in the building to talk about its former glory, as few photographs were available to guide restoration of the structure to its original condition.

For Randy Wagner, AIA, of DSGW Architects, the project was about "taking advantage of what was given to us, which is Women in Construction's philosophy, too. For instance, we restored the wood floors rather than cover them up. We took apart the beautiful central staircase, had it restored, and reinstalled it."

Plaster was replaced. The fireplace, while not functional, was exposed and refinished. A three-story porch at the back of the building was rebuilt in place. And the windows, including a 100-year-old stained-glass portrait of St. John Baptist de La Salle (patron saint of the Christian Brothers), were restored. "This building," Sayers says, "is the closest we've ever come to a perfect project."



Women in Construction's Michelle LeBeau invited several of the nuns who had lived in the building to talk about its former glory, as few photographs were available to guide restoration of the structure to its original condition.

ALICIA'S PLACE**Location:**

Duluth, Minnesota

Client:

Women's Community
Development Organization

Architect:

DSGW Architects
www.dsgw.com

Principal-in-charge:

Randy Wagner, AIA

Project lead designer:

Randy Wagner, AIA

Construction manager:

Women in Construction Company, LLC

Size:

8,000 square feet

Cost:

\$1.2 million

Completion date:

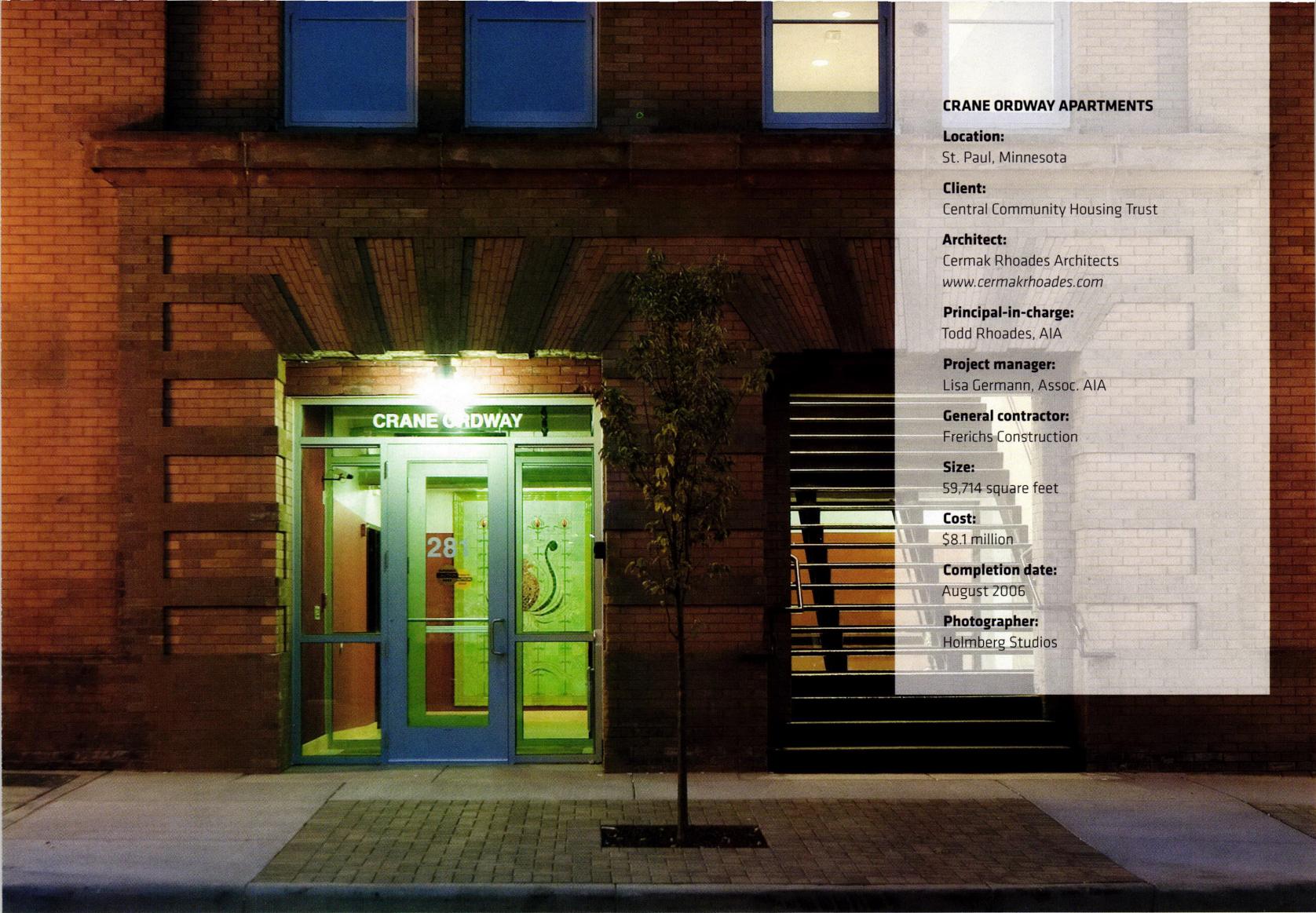
April 2006

Photographer:

Jeff Frey & Associates



*The 11 efficiency apartments wrap around
the restored grand staircase.*



CRANE ORDWAY APARTMENTS

Location:

St. Paul, Minnesota

Client:

Central Community Housing Trust

Architect:

Cermak Rhoades Architects

www.cermakrhoades.com

Principal-in-charge:

Todd Rhoades, AIA

Project manager:

Lisa Germann, Assoc. AIA

General contractor:

Frerichs Construction

Size:

59,714 square feet

Cost:

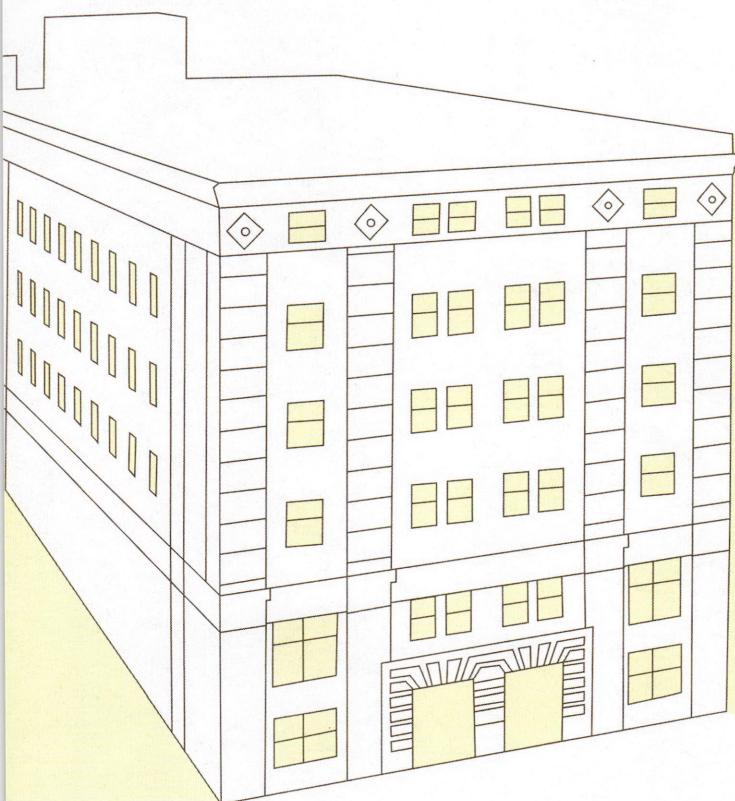
\$8.1 million

Completion date:

August 2006

Photographer:

Holmberg Studios



Crane Ordway Apartments

A renovated century-old warehouse brings modern design to affordable rental housing

by Camille LeFevre



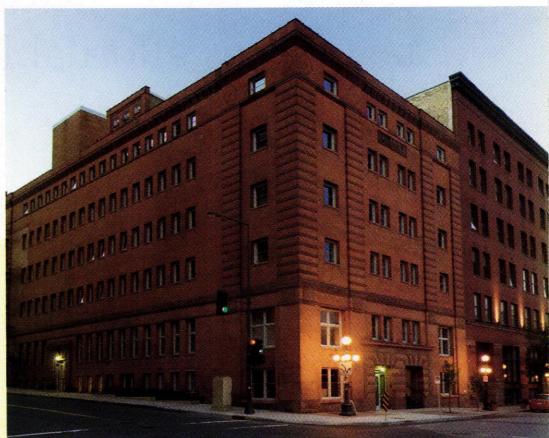
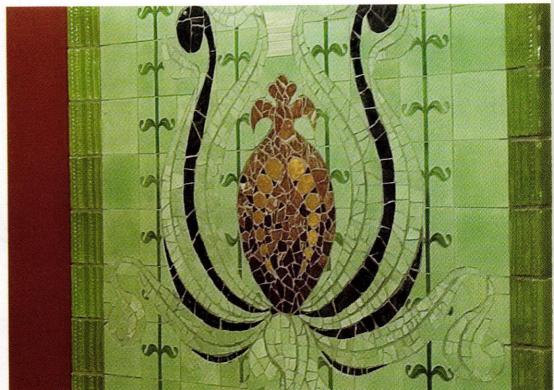
The historic Lowertown neighborhood of St. Paul, a thriving arts district where many turn-of-the-century warehouses have been converted to art galleries, cafes, and condominiums, is now also home to 70 affordable efficiency apartments, including 14 units for adults experiencing long-term homelessness. Last year, Central Community Housing Trust (CCHT) and Cermak Rhoades Architects completed the renovation of the 1904 Crane Ordway Building, which had been vacant for 30 years.

“This building serves a population in Lowertown—including artists and service-sector workers—that hadn’t been able to find affordable housing,” says Gina Ciganik, CCHT’s vice president of housing development. “It also serves people who have been homeless, but who with the right resources can lift themselves up into a fuller, more productive life. The building filled up right away.” The renovation also provided the building with a large community room with a kitchen and private entrance.

Designed by Reed & Stem, the architectural firm that designed Grand Central Station

in New York City and the St. Paul Hotel in downtown St. Paul, the Crane Ordway building warehoused pipes, valves, steam supplies, and other plumbing fixtures. Restoration of the building’s exterior included reconstructing the detailed masonry work at the main East Fifth Street entrance, preserving the historic façades on Wall and Fifth streets, restoring the neighboring iron and glass stair, and refurbishing the unique horizontal pivoting wood windows.

Converting the cavernous interior to apartments posed the greater challenge. “Because this building started out as a warehouse, the window sills were set high on the walls to maximize storage underneath,” explains Cermak Rhoades project manager Lisa Germann, Assoc. AIA. “We had to come up with a creative way of using those windows in their existing location. So we built a raised platform up against those exterior walls where windows are high, creating a stepped-up, loft-style living area. Because the units are so open, that elevation change nicely differentiates the living area from the rest of the space. And it brings residents closer to sunlight, air, and views.”



The architects flooded the long, narrow apartments with light by raising the living areas (top left) along the exterior walls closer to the height of the windows. Some of the details (top right) of the century-old warehouse (above) were retained.

A rigid structural-column system inside the building, and a shared parti wall on one side, also challenged the architects to create light-filled apartments. The solution was to create “long, narrow units so everyone could have exposure to the outside,” says Germann, “which is also an unconventional design for the affordable segment of the housing market.” Exposed concrete columns, beams, and ceiling structure and finished concrete floors retain the interior’s industrial character.

“With this project, we were able to put a building back into use for people who typically wouldn’t have an opportunity to live in an historic building renovated at a high level of thoughtful design,” Germann says. Adds Ciganik: “It really takes people on a mission to renovate these buildings. But it’s so critical that it happen, so we can preserve our historic heritage while providing underserved populations with the housing they need.”

“This building serves a population in Lowertown—including artists and service-sector workers—that hadn’t been able to find affordable housing. It also serves people who have been homeless, but who with the right resources can lift themselves up into a fuller, more productive life.”

—Gina Ciganik, Central Community Housing Trust

Riverwood Pines Apartments

A long-vacant boarding school finds new life as affordable rental housing

by Camille LeFevre

The Our Lady of Angels Academy in Little Falls was built in 1911 as a boarding school headed by the Franciscan Sisters of Belle Prairie. In 1930, the school had grown enough to expand into two new wings. The H-shaped, brick-masonry structure continued to serve various educational functions until 1974, when it was vacated. The historic building then sat empty until it caught the eye of Metroplains Development.

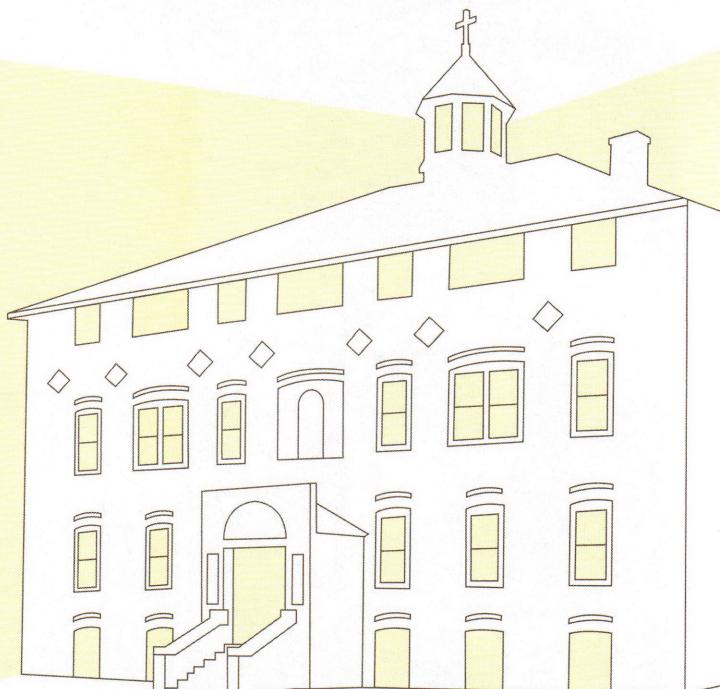
"The Academy is one of the few standing structures in Belle Prairie that dates to the last turn of the century," explains Metroplains' LaVerne Hanson Jr., AIA. "That in itself was an appealing factor for us. We saw the building as a great opportunity to add to this rural community by providing affordable rental housing."

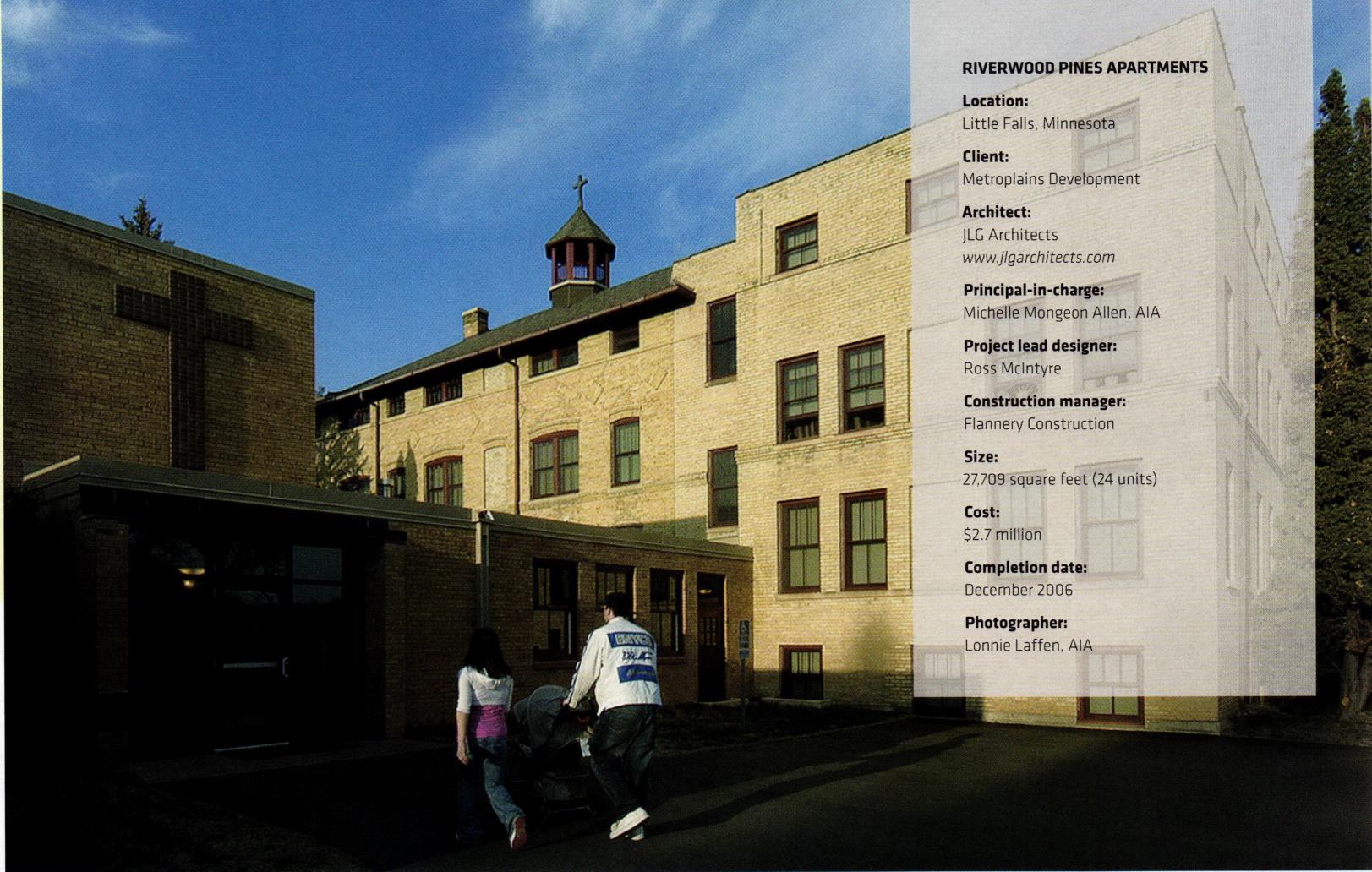
Metroplains enlisted JLG Architects to lead the renovation of the building into a 24-unit complex consisting of 9 one-bedroom units averaging 650 square feet, 15 two-bedroom units averaging 800 square feet, and a community room with a full-size fireplace. "Our biggest challenge was to create an energy-efficient building for modern living within a restored parochial school with a mandate to retain and restore its historic character," says JLG principal Michelle Mongeon Allen, AIA.

To this end, JLG retained the building's existing brick-masonry details. The single-glazed, wood-frame windows on the front of the building were repaired and replaced, while new high-performance windows were installed on the building's other sides. The firm refurbished

the original main entry and added a new fully accessible entry at the back of the building. The structure's interior volumes, including the double-loaded corridor, were retained. Staircases were restored to original conditions and a new elevator was added.

"We have a passion for saving old buildings," Allen says. "Buildings mark time and place in our memories. Because we renovated this building to a new use, someone can still drive by and tell her granddaughter, 'That's where I went to school.' Those kinds of memories, passed down through the generations, are invaluable in this community."





RIVERWOOD PINES APARTMENTS

Location:
Little Falls, Minnesota

Client:
Metroplains Development

Architect:
JLG Architects
www.jlgarchitects.com

Principal-in-charge:
Michelle Mongeon Allen, AIA

Project lead designer:
Ross McIntyre

Construction manager:
Flannery Construction

Size:
27,709 square feet (24 units)

Cost:
\$2.7 million

Completion date:
December 2006

Photographer:
Lonnie Laffen, AIA



Metroplains Development and JLG Architects turned a vacant school building into comfortable apartments for modern living through a mix of innovative space planning and careful restoration work. The former Catholic boarding school is now a unique and sought-after residential development for the area's diverse population.

Metroplains enlisted JLG Architects to lead the renovation of the building into a 24-unit apartment complex consisting of 9 one-bedroom units averaging 650 square feet, 15 two-bedroom units averaging 800 square feet, and a community room with a full-size fireplace.

RIPLEY GARDENS

Location:

Minneapolis, Minnesota

Client:

Central Community Housing Trust (CCHT)
with Habitat for Humanity

Architect:

LHB, Inc.
www.lhbcorp.com

Principal-in-charge:

Rick Carter, AIA

Project lead designer:

Kim Bretheim, AIA

Landscape architect:

LHB, Inc.

Construction manager:

Watson-Forsberg Company

Size:

97,500 square feet

Cost:

\$9.5 million

Completion date:

July 2007

Photographer:

Petro Petrovich



Ripley Gardens

A pioneering 19th-century
maternity hospital is redeveloped
as a mixed-use, mixed-income
housing complex

by Camille LeFevre



In 1886, Dr. Martha Ripley, one of only a few female physicians at that time, founded a women-operated maternity hospital in Minneapolis to address the high mortality rate for women in childbirth. She welcomed everyone, regardless of income, marital status, age, or ethnicity. When the facility closed in 1956, the property—which then included the brick hospital, a stucco Tudor-style house, and a stone cottage—became the Queen Care Nursing Home.

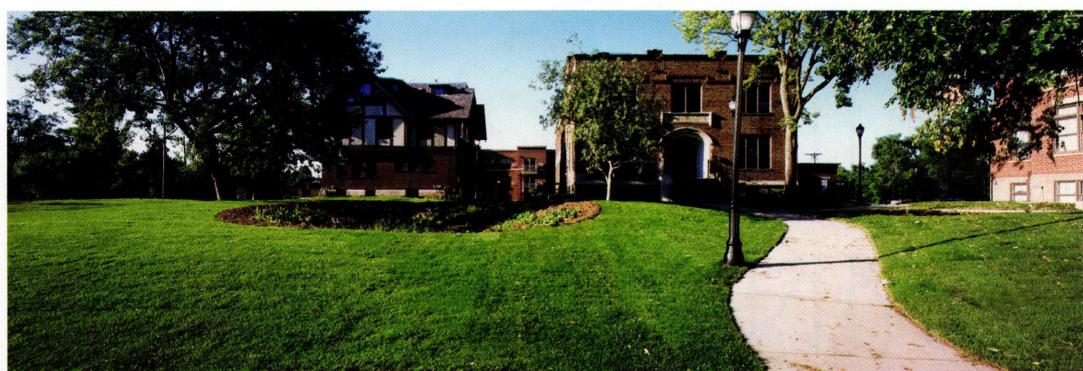
After the nursing home closed, the site sat vacant for many years until Central Community Housing Trust (CCHT) acquired the historic property in 2001. Working in collaboration with architecture and engineering firm LHB, Inc., as well as historic preservationists and the Harrison Neighborhood Association, CCHT has redeveloped the site into a mixed-use, mixed-income housing complex that preserves the historic structures and adds three new brick, stucco, and cement-panel buildings.

“We realized it would be tough to redevelop the site if we didn’t add buildings,” says Gina Ciganik, CCHT’s vice president of housing development. “But because the site was so important to the neighborhood, as was preserving the historic fabric for future generations, we needed to create a community.” The community includes 50 rental units and 8 owner-occupied townhomes for households at very low, moderate, and median income levels. Four units are for previously homeless individuals.

The project included preserving the hospital’s exterior, front entry, windows, interior stairs, and 12-foot-wide main corridors, while converting the interior into apartments. In the cottage (which became a single-family house) and house (converted into a triplex), floors and millwork were preserved.

The real challenge was fitting the new buildings—including a Habitat for Humanity five-plex and triplex—onto the site. “The new structures needed to respect the historic buildings aesthetically and not block their views,” explains LHB’s Kim Bretheim, AIA. “The compact site also had significant slope.”

The design solution was to site the new buildings—including the Habitat townhouses with front porches—around a central courtyard with a tot-lot playground framed by the Tudor house and hospital. Circulation paths meander through the buildings and approximately one acre of green space on the site. Parking is contained within ramps beneath the new buildings.



Ripley Gardens, a mixed-income housing complex (above and top), serves a diverse clientele, just as the Ripley maternity hospital did in the late 19th and early 20th century.

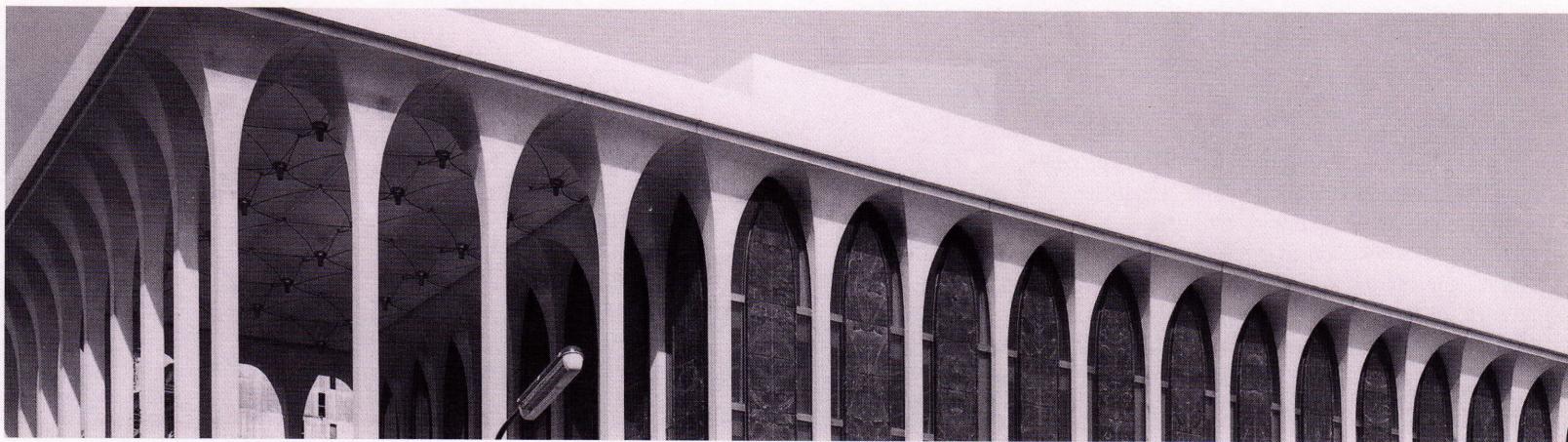
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Ripley Gardens also incorporates many green features. An innovative stormwater-management system channels water into three rain gardens. Such environmental dangers as asbestos, lead paint, and petroleum contamination were abated. In the new apartments, windows were placed to take advantage of passive solar heating. The new apartments also feature energy-efficient lighting with controls, water-conserving appliances and fixtures, recycled-content materials, and low-VOC (volatile organic compound) paints, sealants, adhesives, and interior finishes. Ripley Gardens was selected as one of four Minnesota Green Communities Demonstration Projects for 2005.

“We built on Dr. Ripley’s legacy, and her social-justice initiatives, with this project,” Bretheim says. Ciganik concurs: “This project is really in the spirit of Dr. Ripley’s hospital, which served anyone who needed help.” **AMN**

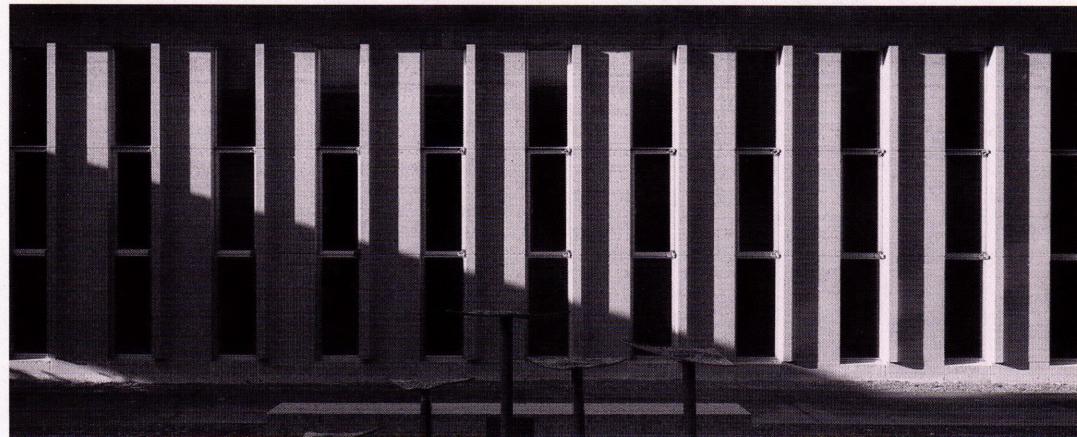


Ripley Gardens housing complex layout: 1) Tudor house, 2) former hospital, 3) stone cottage, 4) apartment building, 5) rowhouses, 6) triplex



MID-MOD MINNESOTA

BY LARRY MILLETT





A look back at midcentury modernism in Minnesota—an era when architects and clients were more inclined to dream

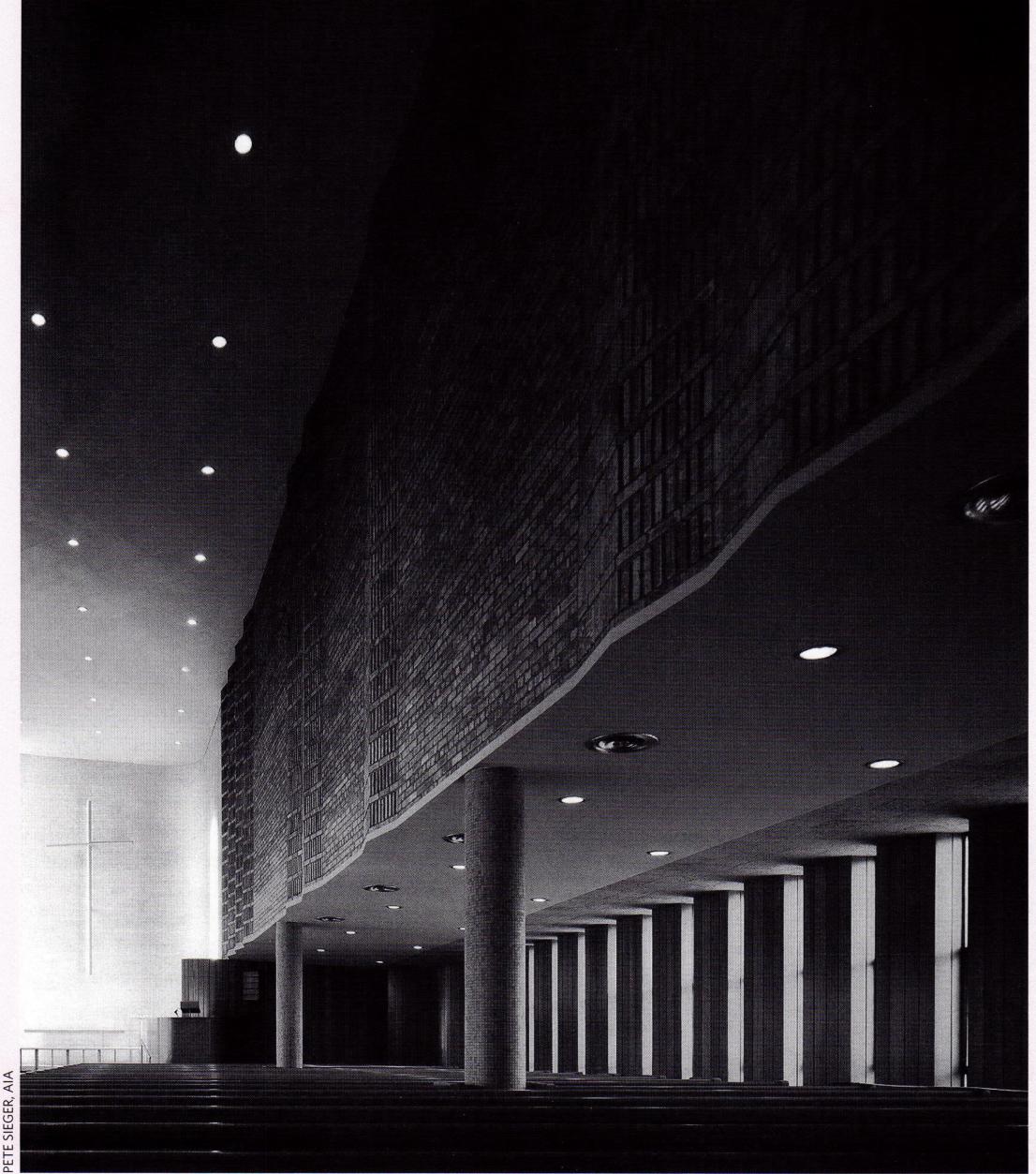
When World War II ended, a new kind of architecture appeared in the Twin Cities and elsewhere in Minnesota. It was evident not only in sleek "concept" houses, such as those built for the Walker Art Center, but also in the rows of ramblers that began to colonize the suburban prairies. Other building types, from churches to corporate campuses to drive-in restaurants, took on a modern look as well, as the great baby-boom generation surged into life.

Today, however, many examples of this midcentury modernism, such as the Lutheran Brotherhood (later Minnegasco) Building (Perkins+Will, 1955) and Ralph Rapson's seminal Guthrie Theater (1963), are already gone. Meanwhile, nostalgia reigns in the suburbs that once embraced modern housing styles, and even in the urban core a numbing profusion of vaguely historicist brick boxes suggest that architects and their clients no longer care to dream. By contrast, there were dreamers aplenty in the 1950s and 1960s. The architecture produced in those decades was by no means uniformly wonderful, but it was almost always interesting, and much of it still seems fresh today in a way that a number of more recent buildings do not.



Top: Frank Lloyd Wright's Malcolm and Nancy Willey House, Minneapolis. Above: Ralph Rapson's Guthrie Theater on Vineland Place, which fell to the wrecking ball this past year.

Although progressive architects like William Purcell and George Elmslie were active in Minnesota by the early 20th century, the rigorous modernism advocated by the European masters didn't begin to appear in the state until the 1930s. The Lippincott House (Winston and Elizabeth Close, 1938-1940) in the Prospect Park neighborhood of Minneapolis was perhaps the earliest local statement of this new aesthetic. The house was built right across the street from Frank Lloyd Wright's Malcolm and Nancy Willey House (1934), which of course could also be assigned a place in the modernist canon. Wright, however, is a special case, his work so distinctly his own that no broader movement can really claim it.



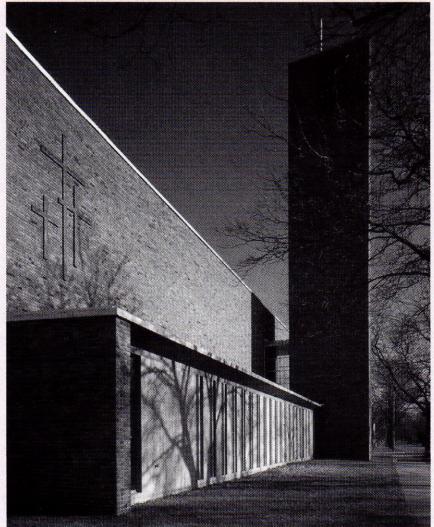
PETE SIEGER, AIA



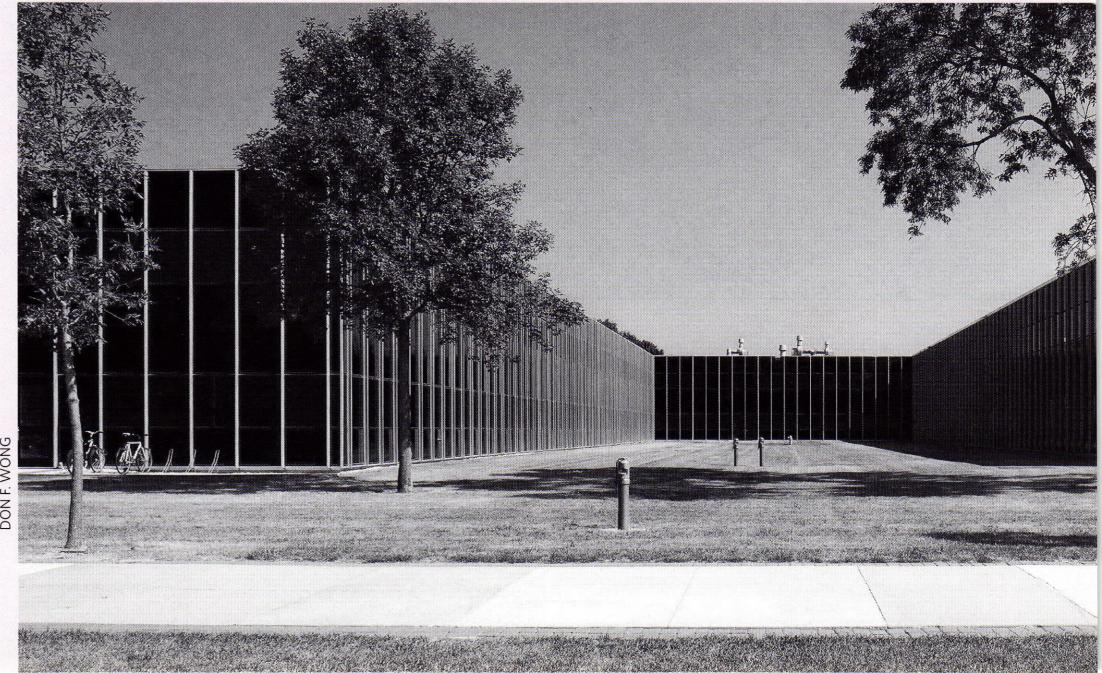
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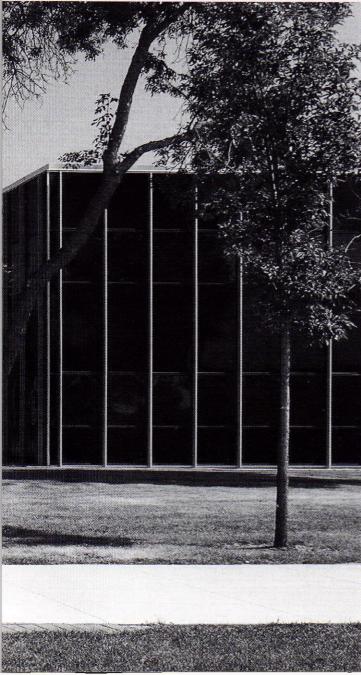
MINNESOTA HISTORICAL SOCIETY



PETE SIEGER, AIA



DON F. WONG



Perhaps the state's first great postwar monument to modernism was Finnish architect Eliel Saarinen's Christ Lutheran Church (1949; also see page 90) in south Minneapolis. An elegant brick box that hints at deep emotions beneath its cool Scandinavian surface, the church today seems perhaps too familiar, but only because it served as the template for so many other churches in Minnesota. Indeed, in the Twin Cities alone there are easily a dozen Saarinen-esque churches from the 1950s and 1960s, including Lutheran Church of the Good Shepherd (Hills, Gilbertson and Hayes, 1950) in southwest Minneapolis.

Across the river in St. Paul, another superb modernist church appeared in 1951: Chicago architect Barry Byrne's St. Columba. With its unusual fishlike shape, expressionistic details, and ethereal interior light, St. Columba evokes a kind of religious mysticism rarely encountered in modern churches. Like all of Byrne's churches, St. Columba is *sui generis*; to this day there is nothing else remotely like it in Minnesota.

The postwar architects, many of whom were educated at the University of Minnesota, were not only adept at serving God but knew how to accommodate mammon as well. The clarity and functionalism espoused by midcentury modernism was perfectly suited to the corporate temper of the times. The 1950s, when a number of large corporations decamped to the suburbs, were an especially strong decade for corporate design. Some of these buildings—the General

Mills headquarters complex (Skidmore, Owings & Merrill, 1958 and later) in Golden Valley and the even better IBM campus (Eero Saarinen, 1958) in Rochester—are relatively well known.

Others, such as the Prudential Building (Magney, Tusler & Setter, 1954) in Golden Valley, deserve more recognition. Now home to Target Financial Services, the building features carefully articulated volumes, punched-out square windows arranged with great precision, and a smooth granite and limestone skin. In all these respects, it exemplifies the best of midcentury design. So, too, does the old First National Bank Building (Holabird, Root & Burgee, with Thorshov & Cerny, 1960) in downtown Minneapolis. Now going by the name One Financial Plaza, the building was among the first modernist skyscrapers in the Twin Cities, and its no-nonsense design has aged extremely well.

If simplicity, strength, and honesty were the chief virtues of midcentury modernism, lack of what might be called emotional force was its principal vice. This shortcoming is all too evident in most public buildings from the 1950s and 1960s. The work of the prolific Minneapolis firm Thorshov & Cerny is a case in point. Their U.S. Courthouse (completed in 1961 in downtown Minneapolis and now used by Hennepin County) took utilitarianism to the extreme: It was essentially a battleship gray file cabinet stuffed with federal bureaucrats. The firm's state buildings, such as the Centennial Office Building (1958) in St. Paul, were no better. On the other hand, where Thorshov & Cerny could strut their structural stuff, as in the main

THE CLARITY AND FUNCTIONALISM ESPoused BY MIDCENTURY MODERNISM WAS PERFECTLY SUITED TO THE CORPORATE TEMPER OF THE TIMES. THE 1950S, WHEN A NUMBER OF LARGE CORPORATIONS DECAMPED TO THE SUBURBS, WERE AN ESPECIALLY STRONG DECADE FOR CORPORATE DESIGN.

terminal building (1956) at the Minneapolis-St. Paul International Airport, the results were far more satisfactory. In all fairness, it should be noted that Minnesota's modernists were not alone in their inability to create memorable public architecture. Indeed, among the great American architects of the age, only Louis Kahn—grounded in classicism rather than the Bauhaus—found a language of forms truly suitable for monumental expression.

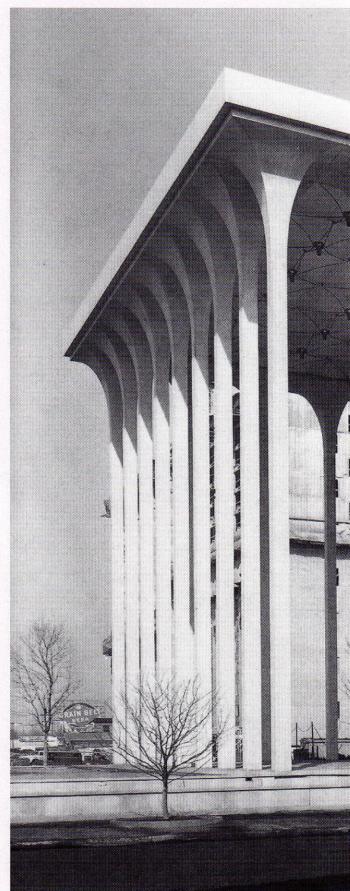
Public schools from the 1950s and 1960s are a different story. They didn't demand monumentality but instead were designed to be a functional and inviting presence in their neighborhoods. Generally long and low and almost always built of brick, these buildings—a representative example is Armatage Elementary School (Magney, Tusler & Setter, with Perkins+Will, 1952) in Minneapolis—still look pleasing today.

Architectural styles tend to progress from simplicity to complexity before they exhaust

themselves, and that was the case with midcentury modernism (though in fact it was more than just a style). By the 1960s, a kind of frilliness had begun to embroider many buildings. The ultimate local statement of this type of modernism is Minoru Yamasaki's Northwestern National Life Building (1965), now known as ING 20 Washington. The building, most notable for its attenuated portico, teeters happily at the brink of kitsch, and it's one of the great delights of its time.

Yamasaki's lacy formalism was counterbalanced by another sort of 1960s modernism—the jazzy, jangly, agitated buildings that Ralph Rapson, among others, made a specialty of. Among the better local specimens of this type is the Capp Towers Hotel (Ackerberg & Cooperman, 1962), on Nicollet Mall in Minneapolis. The hotel's domed rooftop cocktail lounge perfectly expressed the pleasures of a time when drinking and smoking were still considered civilized pastimes. After a regrettably tasteful remodeling, the building is now home to the upscale Millennium Hotel.

THE ARCHITECTURE PRODUCED IN THE 1950S AND 1960S WAS BY NO MEANS UNIFORMLY WONDERFUL, BUT IT WAS ALMOST ALWAYS INTERESTING, AND MUCH OF IT STILL SEEMS FRESH TODAY IN A WAY THAT A NUMBER OF MORE RECENT BUILDINGS DO NOT.



MINNESOTA HISTORICAL SOCIETY

Landscape Orientation

By Frank Edgerton Martin

Oh, to return to a Jetsonian time when modern was fun. But let's face it, the Jetsons future was a bit kitschy, more high-energy than energy-smart, more mini-golf than minimalist. Minnesota's best modern landscapes, as seen in Minneapolis' parkways and Peavey Plaza and St. Paul's Archdiocese Chancery and Residence on Summit Avenue, are more thoughtful, practical, and restrained. They are so elegantly well proportioned and minimalist that they blend perfectly with more ornamental neighbors.

Minnesota's weather has not always been kind to our modern-era landscapes. Lawrence Halprin's Nicollet Mall in downtown Minneapolis, with its beautifully syncopated spaces and copper-topped bus shelters, began

cracking up in the 1970s after just a few winters. Ultimately, it was completely rebuilt a decade later, so that only a few traces of the original design, such as the Young-Quinlan clock, now at Orchestra Hall, remain.

Like many Midwestern states, Minnesota did not have its own landscape architecture program until the 1970s. It was then that Roger Martin and others began teaching generations of aspiring practitioners at the University of Minnesota to think of designed landscapes not just as horticultural collections of plantings but in a more modern and architectural mode as framed outdoor rooms and systems of movement. One of Martin's greatest contributions to our public realm is the reconstruction

of the 50-mile Minneapolis parkway system that his office, in conjunction with noted California firm EDAW, developed in the mid-1970s.

Minneapolis parks superintendent Theodore Wirth led a great building crusade between the World Wars, but the city's parkways were crumbling by the Nixon era. And their uses were changing too. No longer just a place for sitting on benches and taking romantic walks, the parkways and their sidewalks were clogged with bicyclists, joggers, and pedestrians. What's so brilliant about their modern redesign is that it gave the parkways a clear identity within the city grid while renewing their functionality. Foot-wide flat curb tops softened roadway edges while a dark pink tint in the paving lent a warm, distinct feel to the drive lanes. The parkways were made narrower too; and, especially along the lakes, the rebuilding made several routes

one-way to move traffic and open up more green space. Bikers and walkers were each granted their own designated paved paths identified by cheery blue signage. Roadside parking was moved to "parking bays" at the center of blocks, allowing the grassy boulevard verge to narrow at block-end crossings.

It's hard to believe how well the parkways' modern redo has held up. Indeed, the wooden railings, signposts and graphics, and the gentle drives themselves can now be considered historically significant modern works of landscape architecture. Today, one of the parkways' most threatened elements is the once-futuristic Plexiglas cube streetlamps that, in our current climate of Inconvenient Truths, are castigated as energy-inefficient, difficult to maintain, and not dark-sky-compliant. And they are already succumbing to tasteful historicist replacements.



Left: Minoru Yamasaki's Northwestern National Life Building, now known as ING 20 Washington, in Minneapolis. Above: Minneapolis' Capp Towers Hotel, now a luxury Millennium Hotel.

Designed by New York City landscape architect M. Paul Friedberg, Peavey Plaza's reflecting pool and cascading fountains have held their own for more than 30 years, thanks to preformed concrete, God's gift to modern landscape architecture. Despite the best efforts of the city's public works department to ruin Peavey's character-defining juniper berms with colored shrubs and concrete-block walls (this is the true church of kitsch), the strength of Peavey's space remains. And although the city's stewards have even gone so far as to drop acorn-bulb street lamps into the maturing bosque of locust trees (another modern trademark—the tree grid, not the acorn lamps), the place still draws hundreds of people throughout the day.

Last, one of the least-known and most intimate modern works in the region: the gardens of the Archdiocese Chancery and Residence, just across Summit Avenue

from the St. Paul Cathedral. The solid, understated 1963 residence by Cerny Associates is a one-story linear design nested within bosques of locusts and other monoculture groupings set out in grids by the late Daniel Kiley—one of America's greatest landscape architects of any era. The proportions of the tree spacing, and the balance of lawn panels and shade canopy, are so perfect that it seems almost disrespectful to create a word sketch of this place: its kinetic effects must be felt by simply being there and moving through the sun and shade. Even the parking lot, with its lines of locusts leading to a river overlook, is a deeply calming landscape. **AMN**

The iconic Peavey Plaza on Nicollet Mall in Minneapolis still attracts hundreds of visitors each day.



MINNESOTA HISTORICAL SOCIETY

Photo by D. J. Hardgrave

WHAT'S FASCINATING ABOUT MANY MIDCENTURY HOUSES IS HOW MODEST THEY ARE COMPARED TO TODAY'S McMANSIONS. THE MEN AND WOMEN WHO BUILT THESE HOMES CERTAINLY WANTED COMFORT AND STYLE, BUT THEY DIDN'T SEEM TO THINK THEY NEEDED FIVE BATHROOMS AND GRANITE COUNTERTOPS TO LIVE THE GOOD LIFE.

Roadside architecture was also a specialty of midcentury modernism. Local architects never achieved the delirious heights of California's Googie style, but there was much of interest along Minnesota's roadsides in the 1950s and 1960s. Porky's Drive In (1955) in St. Paul is among the best-preserved local examples of a 1950s roadside eatery. There were also chains like Erickson (now Holiday) and SuperAmerica that in those days dispensed gas and goods from energetic little buildings (mostly gone) that often came with folded roofs, up-thrust windows, and space-age signs. Suburban theaters designed to be reached by automobile were another roadside attraction. The greatest of these modern movie palaces was the magnificent—and now vacant—Terrace Theater (Liebenberg & Kaplan, 1951) in Robbinsdale.

Midcentury modernism achieved some of its greatest success on the domestic front. The postwar period, in fact, spawned all manner of interesting houses. The all-steel prefabricated houses (1949) manufactured by the Lustron Corporation are especially intriguing, and nine of them still lend their metallic charms to neighborhoods in south Minneapolis (the biggest collection of Lustrons is on the 5000 block of Nicollet).

Architect-designed modernist houses from the 1950s, often with the requisite flat roof, are scattered all around the Twin Cities. Stonebridge Boulevard and Upper and Lower St. Dennis roads in St. Paul, the University Grove neighborhood of Falcon Heights, and portions of the Minnehaha Creek area and the Lake District of Minneapolis all have rich collections of midcentury houses designed by local architects. Duluth, meanwhile,



DON F. WONG

Clockwise from above: Lustron house in south Minneapolis; Porky's Drive In on University Avenue in St. Paul; Terrace Theater in Robbinsdale.



MINNESOTA HISTORICAL SOCIETY



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boasts Marcel Breuer's celebrated Starkey House (1955). What's fascinating about many of these houses is how modest they are compared to today's McMansions. The men and women who built these homes certainly wanted comfort and style, but they didn't seem to think they needed five bathrooms and granite countertops to live the good life.

Looking back at midcentury modernism, it's easy enough to find fault with it. The obsession with flexible space, for example, proved in many ways to be more of a problem than a solution. The tendency toward a kind of monkish asceticism in some of the era's high-style houses also proved off-putting in a society that's always liked size and swagger. Yet what's striking about the time is how deeply the best architects believed that modernism wasn't just a style but a way of remaking the world. History teaches that this was a foolish notion, bound to end in disillusionment; yet it's hard not to wish that more of that modernist passion was with us today, when architecture sometimes seems to be about everything except ideas. *AMN*

TERRACE



SUBURBAN THEATERS DESIGNED TO BE REACHED BY AUTOMOBILE WERE ANOTHER ROADSIDE ATTRACTION. THE GREATEST OF THE MODERN MOVIE PALACES WAS THE MAGNIFICENT—AND NOW VACANT—TERRACE THEATER IN ROBBINSDALE.



The 120-year-old Music Ed building, originally built for the Student Christian Association, sits at the edge of the University of Minnesota's East Bank campus, in the National Register-listed historic district known as the Knoll. The building's small size and location present challenges for adaptive reuse, but the university remains hopeful that a new tenant and use will emerge.

MISSISSIPPI RIVER

DON F. WONG

Ask most people about the University of Minnesota's Music Education (commonly called "Music Ed") building—even those who can claim relative familiarity with the campus—and you are likely to receive puzzled looks in response. Explain that the two-and-a-half-story stone-and-brick building sits at the edge of the East Bank campus, on East River Road just off University Avenue between 13th and 14th Avenues Southeast, and you will get a few enlightened looks, several tentative assertions of recognition, and many more apologies of continued ignorance.

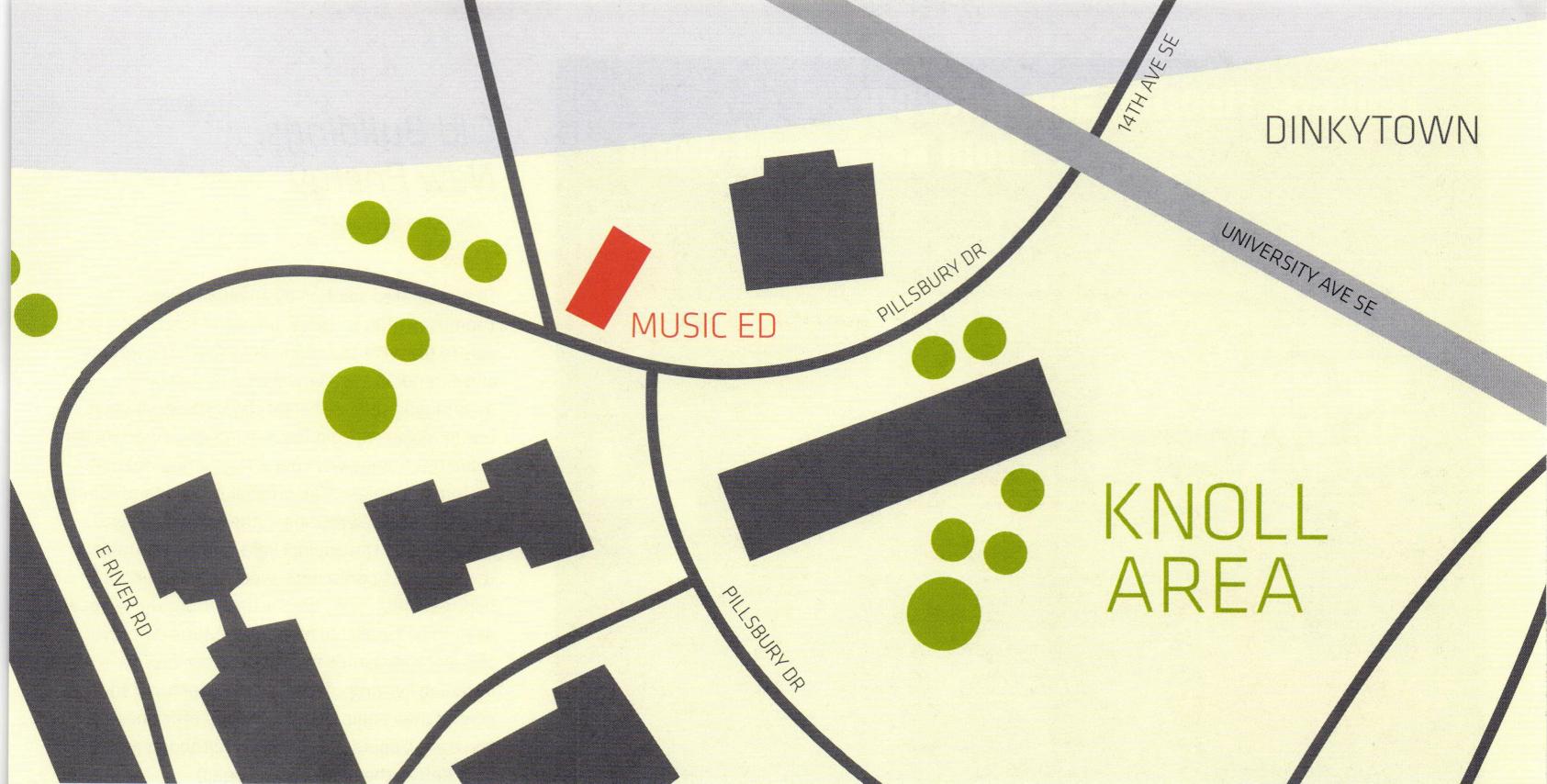
As the second oldest building on the University of Minnesota campus (after Eddy Hall), Music Ed is a contributing structure to the campus historic district, known as the Knoll, which is listed on the National Register of Historic Places. In spite of its historical significance, the building is unoccupied and under some threat of demolition. As a small, obscure building without an obvious use or tenant and in need of extensive renovation, including asbestos abatement and code updates, the Music Ed building is a classic example of the challenges of historic preservation and adaptive reuse.

The Student Christian Association (SCA)—a nondenominational campus organization—built the 6,800-square-foot, Richardsonian Romanesque structure in 1888–89, partly on a plan designed by Minneapolis architect Warren Hayes. The SCA later leased the building to the YMCA, and in 1911 the University of

Study Hall

How to save an historic structure like the University of Minnesota's vacant Music Ed building? It all starts with a thorough reuse study.

If you are interested in pursuing a reuse study of an historic, underutilized, or endangered building in your community, the best place to start is the website of the State Historic Preservation Office (SHPO): www.mnhs.org/shpo. Other groups, such as the Preservation Alliance of Minnesota (www.mnpreservation.org) and the National Trust for Historic Preservation (www.nationaltrust.org) also provide information and resources to guide communities in their efforts to preserve their historic buildings.



Minnesota acquired it. A variety of university departments and functions were housed there until, in 1947, the building was renovated and adapted to house Music Education, whose function gave the building its current name. Fifty years later, in 1997, the building was closed. In the 10 years since then, the university has spent a significant amount of money heating the vacant building and has also sponsored three reuse studies in a notable effort to save the structure from the wrecking ball.

The most recent reuse study was completed this year by Minneapolis' Miller Dunwiddie Architecture (MDA). The study team included MDA's Chuck Liddy, AIA, and Denita Lemmon-Selchow, AIA; Richard Strong, a research fellow at the University of Minnesota's Center for Sustainable Building Research; and real estate developer John Mannillo. In addition to historical research and building documentation, the team conducted a series of interviews with representatives of the university, preservation, and development communities over a period of several days. The meetings, intended to elicit concepts for the preservation and future use of the Music Ed building, were confidential—as is standard in reuse studies—to ensure a free and candid flow of ideas. A public meeting, open to the university and surrounding community, was also held to gather ideas.

Uses considered included housing for university visitors or alumni, a student government or commuter center, a think

tank, a small professional building (e.g., for an architect or lawyer), and—returning to the building's roots—a nondenominational spiritual center. A study completed in 2006 examined the possibility of converting the building into condos, to be sold with a 99-year lease on the land, which the University of Minnesota wants to retain. Some of the ideas discussed were directly dismissed. For example, the notion of a fraternity or sorority taking over the building was rejected because those institutions, as a policy, do not want to be located directly on the university campus. Many of the proposals, especially the commercial ones, posed significant parking challenges.

As a small, obscure building without an obvious use or tenant and in need of extensive renovation, the Music Ed building is a classic example of the challenges of historic preservation and adaptive reuse.

These constraints raised the idea of moving the building. Dennis Gimmestad, compliance officer at the State Historic Preservation Office, argues that moving the building should only be considered a "last resort," because the significance of Music Ed largely derives from its location in the oldest part of the campus. "It's the significance of the Knoll district that makes this building important. Part of the Knoll's

character is that it's really eclectic, not uniform like the mall. Every little detail is different and distinctive." While Gimmestad responded positively to many of the reuses proposed for the Music Ed building (with the exception of moving it), he also warned of the "slippery slope": "Each time we lose one of those buildings," he says, "it greases the skids for the loss of others. It's hard to give up on anything in that part of campus."

While other factors are significant, the feasibility of any one proposal over another inevitably rests on financial viability. Renovation costs for the building are estimated to be between \$2 million and \$3 million. That breaks down to an eye-popping \$300 to \$450 per square foot. Ultimately, the small size of the Music Ed building may present its greatest challenge. Other recent and ongoing renovations of historic university buildings nearby, such as Jones, Nicholson, and Folwell halls, have given the university tens of thousands of square feet of updated usable classroom and office space in return for its investment. To make the Music Ed reuse financially viable, study team member John Mannillo notes that a private developer could use federal tax credits to help with the cost of renovation and a state historic tax credit (which has been debated by the state legislature several times without agreement) to further assist any redevelopment efforts (if the latter tax credit were made available). But Mannillo also allows that a private developer

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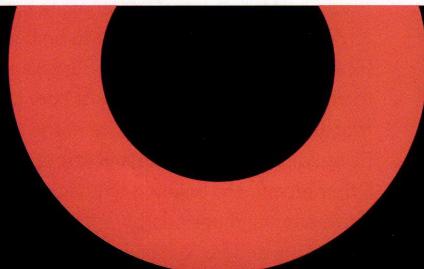


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Old Buildings, New Energy

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The integrated solution by architects Bentz/Thompson/Rietow (www.btr-architects.com) was to preserve the character of both the interior and exterior of the Mendelsohn design by maintaining the full-height daylighting windows but to replace the old frames and glass with modern insulated frames and Low-E (low-emission) high-performance glass. The original and elegantly simple dual-level light switching in the classrooms was retained, and the original light fixtures, suitable for compact fluorescents, were refurbished. Only half the lights—the ones furthest from the windows—need to be turned on most of the time. Energy-efficiency measures elsewhere in the facility, including lighting controls in the sanctuary and new kitchen equipment, help keep efficiency high and overall operating costs low (although greater than before the renovations began).

The Grain Belt Brewery opened in 1891 and has been a landmark on the Mississippi ever since. After sitting empty for more than 20 years, the Grain Belt Brewhouse returned to use as an office building. RSP Architects, with developer Ryan Companies and engineering firm Michaud Cooley Erickson, converted the Brewhouse for its own offices. In contrast to Mount Zion Temple, the Brewhouse was not at all suited to traditional office functions, although preserving its integrity as a historic landmark, in compliance with requirements for the National Register of Historic Places, did allow for an atypical but effective daylighting design.

New windows with LoE glazing were carefully added to improve the daylighting in some studio areas; automated lighting controls with reduced lighting power densities and high-efficiency cooling equipment were installed to save energy. Excellent energy-efficient solutions—with savings from 25 to 30 percent—were created by the design team through Xcel Energy's Energy Design Assistance program, showing that savings are readily achievable in old buildings when contemporary systems for high efficiency and control are implemented.

No one would expect Grain Belt Brewhouse's new energy bills to match its old energy bills because the changes in use and equipment were so radical. But even a series of lesser changes, as in the case of Mount Zion, will often result in a higher monthly energy bill. It's possible—and often the case—that renovation and reuse projects have both higher energy costs and greater efficiency. **AMN**

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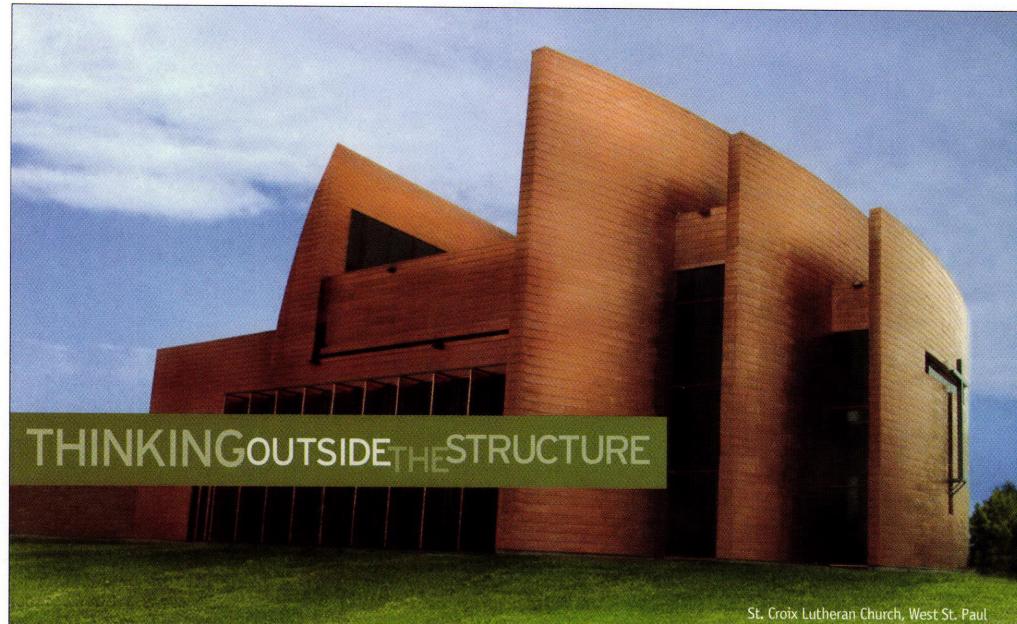
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Bank Statement

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the change in dimensions sounds simple enough, it required a mind-bending configuration of more than 50 different room plans (a new-construction hotel might have seven room plans), in addition to the use of flat-panel televisions and narrower furniture. "It was very much like trying to figure out a Rubik's Cube," says Swenson.

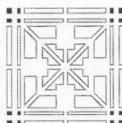
Of course, all of that work occurred not just in an existing building but in an historic one. The functional and economic imperatives of transforming the bank into a hotel were tempered by the preservation goals that Collin Barr says included "retaining the full grandeur of the three-story bank lobby and restoring the skin." The skin to which Barr refers—the curtain wall composed of porcelain-enamel metal panels—had to be insulated and retrofitted with double-pane glazing. The curtain wall also was restored to its vibrant, aqua-colored 1960s glory with the chemical removal of gray paint that had been applied in the 1980s. The most daunting challenge, however, was having to add an entire floor to achieve the required number of hotel rooms—without compromising the design of the historic exterior. This was accomplished through creative structural engineering: 26-inch-deep beams in the mechanical floor of the tower's west wing were replaced with 14-inch-deep beams, creating another floor for rooms within the existing building envelope. Metal panels on that floor were switched out with windows—a solution even the strictest preservationist can admire.

Other challenges included fitting a restaurant, bar, kitchen, and hotel front desk into the historic banking hall; engineering a swimming pool onto the third floor of the office tower; inserting new elevators; creating a light-well for rooms located on the interior of the block; and moving vault doors that each weigh several thousand pounds. Barr says that one of the Ryan superintendents involved in the enormous Sears/Midtown Exchange project said that the Westin was the hardest project he ever worked on. Barr concurs.

And yet to the visitor sipping an elegant cocktail in the bar, enjoying the modern amenities while admiring the historical detail, it all appears so effortless. **AMN**



Dunn Bros. in the Historic Smith-Douglas-More House Eden Prairie, Minnesota



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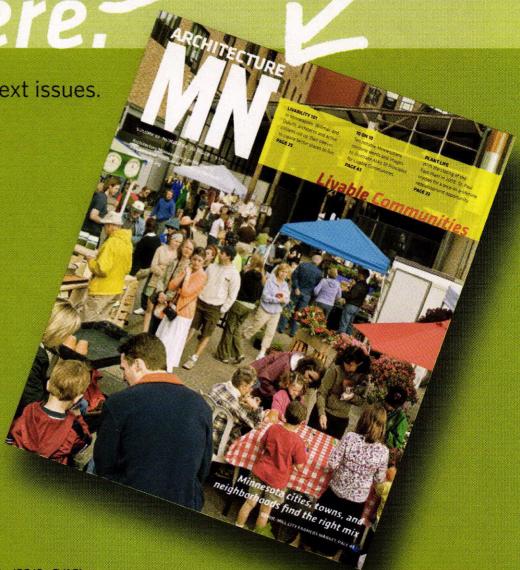
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Preservation Puzzles

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So here's a dilemma in which a strict reading of "period of significance" precludes permeable surfaces, rainwater gardens, and street trees. You can build a case either way. The same strict-constructionist interpretations disallowed trees in the Midtown Exchange (formerly Sears) parking lot because it was an "historic" parking lot, and also because trees would block views of the building's magnificent zigzag deco façade. Yet Washington Avenue now boasts fully approved gothic-style streetlamps that never once graced any warehouse area in Minnesota in the 19th century.

In old photos of the Sears building, you see street trees. Likewise, the riverbanks along Mill Ruins Park, where trees were disallowed on the grounds that they posed a threat to archaeological resources, were filled with volunteer vegetation when the mills were churning. Are there ways to bring in overstory vegetation and native ground-level plantings without threatening historic resources above and below ground? We now know that excessive hard-surface areas and lack of canopy vegetation pose serious problems for cities in terms of heat-island effects and degraded water quality. It's time to puzzle through how to bring basic, humane sustainability into our historic landscapes.

2. Why do new buildings in 19th-century historic districts have to be beige? Why can't today's modernism complement the modernity of the past?

Here's another instance where historical hubris leads to a boring cityscape. Did you know that 19th-century cities were brown? Well, according to many of today's preservation reviews of new projects, they were. Hence, in Minneapolis' Mill District, vibrant modernist designs that actually add a bit of color while unfolding a complementary and neutral backdrop to old masonry buildings (that were once the most modern mills in the world) are a real no-no. Consider the wonderful Humboldt Mill Condominiums by noted local architect Julie Snow, FAIA. Her office's original design for the project's new annex introduced color into a glass-and-metal grid; the effect was that of a colorful banner on an old building. This concept was questioned in public hearings and reviews. Not to be foiled, Snow's talented designers came up with a masonry-and-glass surface that is consistent

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Tilkadesign

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Preservation Puzzles

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with the industrial façades of its neighbors, yet slightly varied in detail to create a modern take on mill construction. But wouldn't her original idea have offered a wonderful transition from the old mills to Jean Nouvel's new and blue Guthrie Theater?

Less fortunate projects such as Skyscape Condominiums (not even in an historic district) and the Federal Reserve headquarters fit the beige theme by using precast panels in non-offensive earth tones. Since when is precast historic? Photos of 19th-century Minneapolis are black and white, but the city was not. Think of the brightly painted commercial signs and pre-neon advertisements once banded across the façades of commercial buildings. Consider the color impact of original awnings, still a sensible means of cooling the street (especially if you can't have trees!).

3. Do uses matter as much as architectural integrity? For example, what's the connection between new athletic facilities and historic urban character?

It's dangerous to think we know official history; it's also poor city-building policy to draw boundaries around it. *Neighboring* uses can matter just as much for historic character as do window and masonry treatments inside historic-district boundaries. Our prime example here in Minneapolis is the new Twins ballpark, now just beginning construction. Officially, it lies outside the warehouse historic district, but its traffic, new entertainment businesses, and night lighting could completely destroy the quiet character of the designated blocks just to the east and north, where many urban newcomers now live.

We have already seen the impact of changing uses and scale with the construction of the regrettable Target Center and the faux-historicist Block E just to the southeast. These projects completely transformed First Avenue North (the city's old garment center) from a street of artist lofts, design offices, and galleries to a frenetic row of sports bars, nightclubs, and high-end offices. Such uses are not inherently bad, but First Avenue's rents and noise sure have gone up.

Yet new athletic uses in historic areas need not all be destructive. A second Minneapolis case is the proposed DeLaSalle High School athletic field on

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Preservation Puzzles

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Nicollet Island. The Minneapolis Heritage Preservation Commission twice rejected the proposal, because it called for closing an historic street and using parkland. But one could argue that, given the fact that the district does not have sufficient integrity to withstand a legal challenge by the school, this conundrum is really a *design challenge*. And one of the best architects in town, Meyer, Scherer & Rockcastle's Tom Meyer, FAIA, has devised a sunken-field concept that respects the neighbors.

The bleachers and press box do not soar above ground. Berms and stone walls help to screen the field. The remaining challenges lie in how to deal with the field lighting and traffic. The dreadful, heat-island-producing option of synthetic turf should be nipped in the bud right now. But here's an instance where a new sports field may not wreck an historic district (in this case, the island where the city began!). Many of us feel there are better sites for this project. But it's not the end of the world. It's just an example of how there are no clear rights or wrongs about what history is and how to save its best messages, so that future generations can have their own debates about how to steward it. **AMN**

Urban Revolution

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The interiors of the buildings, though butchered up, have "an incredible patina," Scherer says. In the 543 building, over-scale sliding doors are painted with stars and stripes—a poignant remnant of the site's military past. Inside and outside the buildings, the industrial detritus includes pipes, valves, tanks, and sheaves, the original uses of which can only be imagined. Each building is identified with an enameled-metal, shield-shaped medallion showing its number. The signs are typically streaked with rust spreading from the bolts that attach them to the brick walls. A sign bolted to 543 reads: "NAVY BUS STOP: CIA SHUTTLE LOOP: WEEKDAYS 0800–1500: RUNS EVERY 15 MINUTES." Another, in a men's restroom, warns: "DANGER: SAFETY GOGGLES, SAFETY SHIELD, RUBBER GLOVES, RUBBER APRON, COVERALLS, BOOTS, Must be Worn!"

When adding new elements, Scherer adhered to a guiding principle that stated, "New never touches old; it always slides past it." The custom-designed workstations and conference rooms, for example, were positioned as "floating objects" within the larger spaces. And new entrance doors

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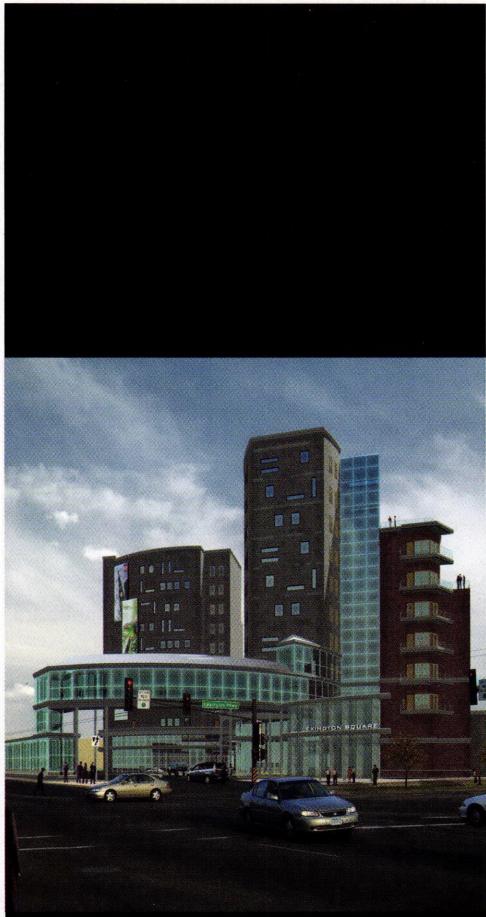
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Urban Revolution

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were designed as "glass inserts, set back from the building so it's clear they are something new." But old materials were recycled wherever possible. When a new stair had to be inserted in the Shared Services building, it was designed as a new steel-and-glass object, but the wood that was cut to create the opening between floors was used for the stair treads.

That same attitude toward materials extended to the outdoor plazas and gardens that unite the buildings into a campus. DIRT Studio's Julie Bargmann coordinated with MS&R to incorporate the industrial remnants of the site into the landscape design. "All the debris we had to dig up, as well as demolition materials, got repositioned as landscaping," Scherer explains. The route of abandoned railroad tracks was transformed into sidewalk, and, on the green side of the ledger, swales running parallel to the buildings and through the plazas clean the groundwater as it makes its way back to the Delaware River.

Scherer believes there is something unique in the Midwestern character that prepared MS&R to take on this quintessentially East Coast industrial site. "In the Midwest we seem to have an ability to balance the old/new paradigm," he muses, noting that a more strict approach to preservation is common on the East Coast. "It has something to do with being comfortable with multiple points of view. If you think of each generation that influenced a building as having a voice, like a person, then you can hold a conversation with all those voices. We in the Midwest do a good job of capturing that conversation in a respectful and balanced way." At Urban Outfitters, that conversation also includes the aesthetic voice of the current occupants, in the form of fabric swatches, racks of clothes, walls of buttons, and rows of industrial spools of multicolored yarn. Thus the five buildings of the Urban Outfitters corporate headquarters retain the accretions, pockmarks, and scars of time and the occupation of the Philadelphia Navy Yard while accommodating a new generation. The result is a rough, complex beauty.

Since opening in fall 2006, Urban Outfitters headquarters has won awards from the Urban Land Institute, the Preservation Alliance of Philadelphia, and the National Trust for Historic Preservation.

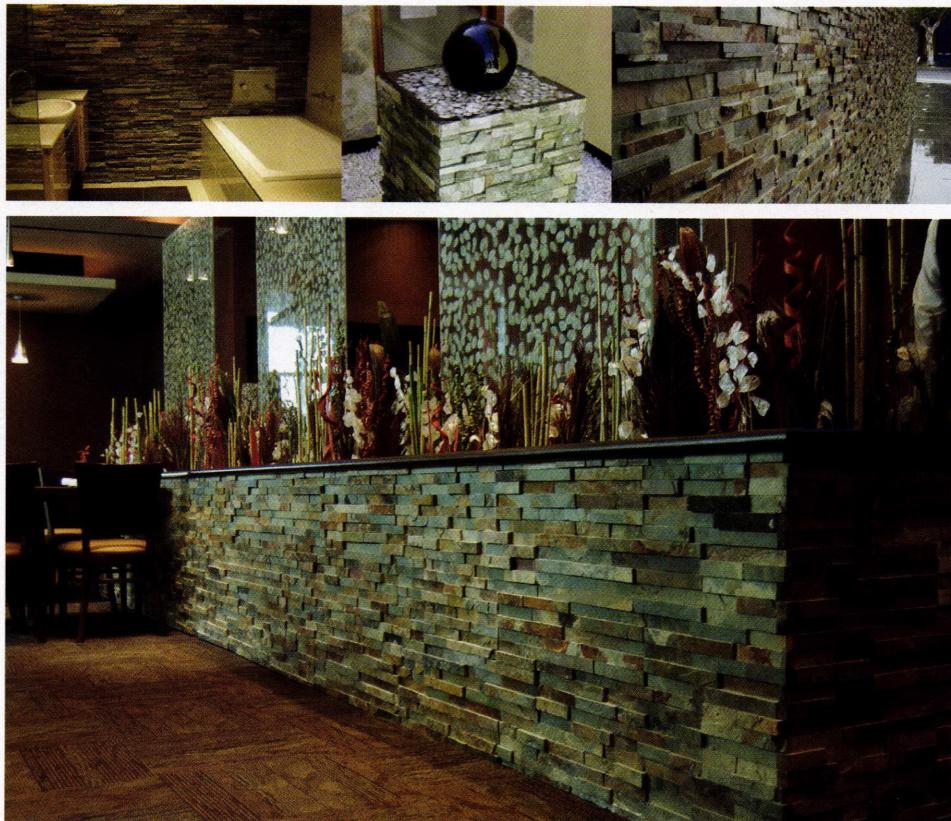
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Study Hall

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would find the building "more challenging than similar buildings on private land, because the land cannot be sold."

The Music Ed building offers the vexing combination of being apparently too small and too expensive to renovate and located on university-controlled land. "Unfortunately, it's a small building for a large institution," Chuck Liddy concedes. "But there do seem to be interesting alternatives for use of the building, especially anything that could be done to leverage non-university funding in the form of gifts, tax credits, and the like." Liddy says the interviews revealed that most colleges and universities have some sort of small-scale, VIP-type guest housing, which the University of Minnesota does not have, and which the Music Ed building could ably provide. Liddy suggests that guest housing, a think tank, or another university-related function may be the most viable of the alternatives because they circumvent the parking and land-ownership issues that dog many of the other proposals.

Although it is located on a university campus, the Music Ed building is similar to the many houses, theaters, libraries, schools, city halls, rail depots, and other smaller historic buildings that sit abandoned in communities across the state, awaiting new uses—and the funds necessary for renovation. Reuse studies such as the one Miller Dunwiddie completed for the Music Ed building present options and the viability of various uses. They do not guarantee that buildings will be saved, but the many creative historic-preservation and adaptive-reuse projects that have grown out of such studies offer hope for even the most beleaguered buildings. In the case of Music Ed, Jim Litsheim, AIA, architect in the University of Minnesota's office of Capital Planning and Project Management, says the jury is still out: "An ultimate decision on the building's future status will not come until after we have totally exhausted all possibilities or, better yet, have found a viable reuse candidate and begin rehabilitation." **AMN**

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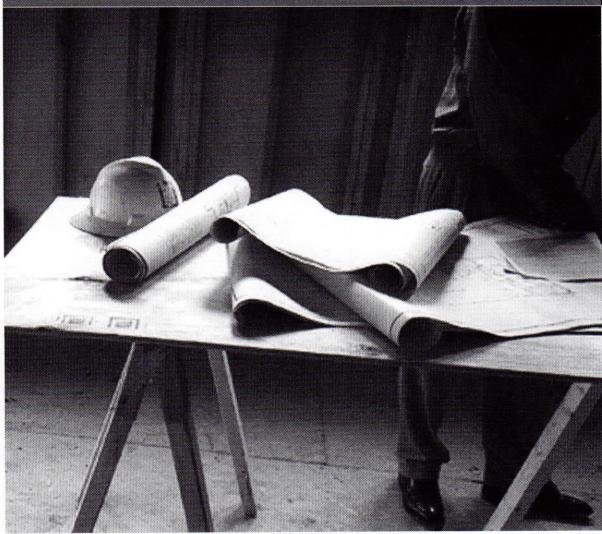
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Interior Designers	20
Technical	8
Administrative	3
Total in Firm	34

Work %

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Retail/Commercial	7.5
Manufacturing/Industrial	10
Medical/Health Care	22.5
Churches/Worship	5

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Architects	9
Interior Designers	5
Other Professional	2
Technical	1
Administrative	1
Total in Firm	18

Work %

Interior Architecture	25
Education/Academic	25
Churches/Worship	20
Sustainable Design	15
Restoration/Preservation	15
Libraries	10
Retail/Commercial	10
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Firm Personnel by Discipline

Architects	36
Interior Designers	7
Engineers	21
Other Professional	11
Technical	5
Administrative	12
Total in Firm	92

Work %

Housing/Multiple	25
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Municipal	20
Education/Academic	10
County/State	15
Library	5
Mixed-use	15

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Engineers	5
Other Professional	3
Technical	1
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Total in Firm	38

Work %	
Housing/Multiple	25
Office Buildings/Banks/Financial	20
Retail/Commercial	10
Manufacturing/Industrial	5
Municipal	10
Education/Academic	20
Building Renovation/Adaptive Re-use	20

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Firm Personnel by Discipline

Architects	45
Interior Designers	12
Other Professional	67
Technical	24
Administrative	43
Total in Firm	191

Work %

Housing/Multiple	10
Office Buildings/Banks/Financial	30
Retail/Commercial	12
Manufacturing/Worship	5
Education/Academic	11
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Firm Personnel by Discipline

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Engineering	92
Landscape Architectural	8
Planners	3
Other Professional	22
Other Technical	10
Administrative	127
Total in Firm	540

Work %	
Education/Academic Buildings	40
Municipal/Civic	20
Office Buildings/Banks/Financial	20
Recreational/Sports/Athletics	20
Interior Architecture	50
Sustainable Design	20

Century College Library and Science Center, White Bear Lake, MN; ADC Telecommunications (office renovation), Marietta, GA; Alliant Techsystems Corporate Headquarters, Eden Prairie, MN; Graco, Inc. (office/manufacturing renovation), Anoka, MN; Boeing Corporate Headquarters (improvements), Chicago, IL; Denver Newspaper Agency, Denver, CO

**DANIEL K. DUFFY,
ARCHITECTS, INC.**

17900 Susan Lane, Ste. 100
Minnetonka, MN 55345
Tel: (952) 541-7888
Fax: (952) 541-6014
Email: duffyarch@mn.rr.com
www.duffyarchitects.com
Established 1994

Firm Principal

Daniel K. Duffy, AIA, CID

Firm Personnel by Discipline

Both Architect and Interior Designer	1
Technical	1
Administrative	1
Total in Firm	3

Work %

Residences/New, Additions, Remodel	30
Medical/Health Care	30
Education/Academic	10
Churches/Worship	10
Retail/Commercial	10
Office Buildings/Banks/Financial	10

First Presbyterian Church (addition),
Mora, MN; Fosbury Residence,
Deephaven, MN; Allina V.P.C.I., Minneapolis,
MN; Blessed Sacrament Church Rectory
Remodel, Sioux City, IA; Radiation Oncology,
Allina Health System, Minneapolis, MN;
Brandsness Residence, Minneapolis, MN

ELLERBE BECKET, INC.

800 LaSalle Avenue
Minneapolis, MN 55402
Tel: (612) 376-2000
Fax: (612) 376-2271
Email: info@ellerbebecket.com
www.ellerbebecket.com
Established 1909
Other Offices: Dallas, Kansas City, San
Francisco, Washington, D.C.; Dubai, United
Arab Emirates; Doha, Qatar

Firm Principals

Jon Buggy, AIA
Wendy Fimon, CID
Mic Johnson, AIA
Ken leDoux, AIA, FASID, IIDA
Jim Lewison, CID
Kim Williamson, CID, ASID, IIDA, Assoc. AIA

Firm Personnel by Discipline

Architects	181
Interior Designers	54
Engineers	93
Other Professional	16
Technical	29
Administrative	74
Total in Firm	447

continued next column

Work %

Office Buildings/Banks/Financial	20
Medical/Health Care	53
Municipal	5
Education/Academic	10
Sports/Recreation/Athletic	12

Children's Hospitals and Clinics
of Minnesota, (new Minneapolis
campus expansion), Minneapolis, MN;
City of San Antonio (new emergency
operations center), San Antonio, TX;
UBS Financial Services, Regional Offices,
Multiple Locations, MN; University of
Kentucky (new Albert B. Chandler Hospital),
Lexington, KY; Dow Chemical Company
Building 1790 (renovation), Midland, MI;
Harvard Medical International/Dubai
Healthcare City (new university hospital),
Dubai, United Arab Emirates

**ELNESS SWENSON GRAHAM
ARCHITECTS INC.**

500 Washington Avenue South, Suite 1080
Minneapolis, MN 55415
Tel: (612) 339-5508
Fax: (612) 339-5382
www.esgarch.com
Established 1973

Firm Principals

Mark Swenson, AIA
David Graham, AIA
Dennis Sutliff, AIA
Paul Mittendorff, AIA
Arthur Weeks, AIA

Firm Personnel by Discipline

Architects	42
Interior Designers	6
Other Professional	32
Technical	5
Administrative	1
Total in Firm	95

Work %

Housing/Multiple	65
Office Buildings/Banks/Financial	5
Retail/Commercial	5
Churches/Worship	5
Education/Academic	5
Mixed Use	15

The Chicago Lofts at Midtown Exchange,
Minneapolis, MN; Phoenix on the River,
Minneapolis, MN; Reflections at
Bloomington Central Station,
Bloomington, MN; Zenith Condominiums;
Urban Blueprint; Westin Galleria, Edina, MN

ENGAN ASSOCIATES, P.A.

311 4th Street SW, P.O. Box 956
Willmar, MN 56201
Tel: (320) 235-0860
Fax: (320) 235-0861
Email: sengan@engan.com
www.engan.com
Established 1979

Firm Principals

Richard P. Engan, AIA, CID, CSI
Andrew Bjur, AIA, LEED
Barbara Marks
Dawn Engstrom, CID

Firm Personnel by Discipline

Architects	5
Interior Designer	1
Technical	3
Administrative	3
Total in Firm	12

Work %

Office Buildings/Banks/Financial	10
Manufacturing/Industrial	10
Medical/Health Care	60
Churches/Worship	5
Municipal	10
Education/Academic	5

First Care Medical Center, Park River, ND;
Springfield Medical Center/Mayo Health
System, Springfield, MN; Parkview
Medical Center, New Prague, MN; Heritage
Bank, Raymond, MN; Student Center and
Gaye Hall (interiors), University of
Minnesota, Morris, MN

**FOSS ARCHITECTURE
& INTERIORS, INC.**

P.O. Box 306
Moorhead, MN 56561-0306
Tel: (218) 236-1201
Fax: (218) 236-4945
Email: info@fossarch.com
www.fossarch.com
Established 1898
Other MN Office: Breckenridge
(218) 641-4300
Other Office: Fargo, ND

Firm Principals

Richard Hoganson, AIA
Robert Ames, AIA, LEED AP

Firm Personnel by Discipline

Architects	5
Interior Designers	2
Administrative	2
Total in Firm	9

continued next column

Work %

OfficeBuildings/Banks/Financial	5
Retail/Commercial	5
Medical/Health Care	35
Churches/Worship	5
Municipal	5
Education/Academic	45

Minnesota Veterans Home (addition),
Luverne, MN; Science and Nursing
(renovations), St. Cloud Technical

College, St. Cloud, MN; Roseau Hospital
(renovations), Roseau, MN; Ulteig
Corporate Offices, Fargo, ND; NCTC
(nursing addition and renovations),
East Grand Forks, MN; Central Boiler
Corporate Offices, Greenbush, MN

GLT ARCHITECTS

808 Courthouse Square
St. Cloud, MN 56303
Tel: (320) 252-3740
Fax: (320) 255-0683
Email: leapaldt@gltarchitects.com
www.gltarchitects.com
Established 1976
Other MN Office: Newport (651) 459-9556

Firm Principals

David Leapaldt, AIA, CID
Daniel Tideman, AIA, CID
Steve Paasch, AIA
John Frischmann, AIA
Evan Larson, AIA, CID

Firm Personnel by Discipline

Architects	8
Architects in Training	2
Technical	3
Administrative	4
Total in Firm	17

Work %

Residences/New, Additions, Remodel	5
Office Buildings/Banks/Financial	10
Manufacturing/Industrial	10
Medical/Health Care	30
Municipal	10
Education/Academic	35

Kennedy Community School, St. Joseph,
MN; St. Cloud Police Headquarters,
St. Cloud, MN; Athletic and Wellness Center,
Loras College, Dubuque, IA; Jones-Harrison
West, Minneapolis, MN; Catholic Eldercare,
Minneapolis, MN; Country Manor Campus
Master Plan, Sartell, MN

HAMMEL, GREEN AND ABRAHAMSON, INC.

701 Washington Avenue North
Minneapolis, MN 55401
Tel: (612) 758-4000
Fax: (612) 758-4199
Email: info@hga.com
www.hga.com
Established 1953
Other MN Office: Rochester
(507) 281-8600
Other Offices: Milwaukee, Sacramento, San Francisco, Los Angeles

Firm Principals

Debra Barnes, CID, IIDA
Laurie Rother, CID, IIDA, LEED AP
Chris Vickery, CID
Nancy Schmidt, CID, LEED AP
Rich Bonnin
Dennis Vonasek, AIA, CID

Firm Personnel by Discipline

Architects	198
Interior Designers	29
Engineers	104
Other Professional	44
Technical	48
Administrative	85
Total in Firm	508

Work %

Housing/Multiple	5
Office Buildings/Banks/Financial	30
Retail/Commercial	5
Manufacturing/Industrial	5
Medical/Health Care	45
Education/Academic	10

University of Minnesota Physicians, Smiley's Clinic, Minneapolis, MN; Select Comfort, Corporate Headquarters, Plymouth, MN; SUPERVALU, Eastview Innovation Center, Eden Prairie, MN; Oppenheimer, Wolff & Donnelly, Minneapolis, MN; Fairview Maple Grove Medical Center, Maple Grove, MN; HealthEast Care System, St. John's Hospital Medical Oncology Clinic, Saint Paul, MN

IOTA - INLAND OFFICE FOR TOMORROW'S ARCHITECTURE

4749 Chicago Avenue, Suite 7
Minneapolis, MN 55407
Tel: (612) 721-1741
Email: readysetiota@inlandoffice.com
www.inlandoffice.com
Established 2004

Firm Principals

Judy Grundstrom, AIA, CID
Phillip Koski, AIA, LEED AP

Firm Personnel by Discipline

Architect	2
Both Architect and Interior Designer	1
Other Professional	1
Total in Firm	4

Work %

Housing/Multiple	15
Residences/New, Additions, Remodel	30
Office Buildings/Banks/Financial	30
Retail/Commercial	20
Municipal	5

Lake Harriet Veterinary (new), Minneapolis, MN; Duffy and Partners Offices (remodel), Minneapolis, MN; Ensign Lifespa (remodel), Deephaven, MN; KNOCK, Inc. World Headquarters, (remodel), Minneapolis, MN; Johnson Greenber Residence (remodel), St. Louis Park, MN; Walberswick House (remodel), Walker, MN

KKE ARCHITECTS, INC.

300 1st Avenue North
Minneapolis, MN 55401
Tel: (612) 339-4200
Fax: (612) 342-9267
www.kke.com
Established 1968
Other Offices: Las Vegas, Irvine, Pasadena

Firm Principals

Thomas E. Gerster, AIA
Greg Hollenkamp, AIA
Ron Erickson, AIA
Mohammed Lawal, AIA
Quin Scott, AIA
Brian Arial, AIA

Firm Personnel by Discipline

Architects	115
Interior Designers	5
Other Professional	78
Administrative	42
Total in Firm	240

Work %

Housing/Multiple	7
Retail/Commercial	74
Institutional	19

continued next column

Nasseff Specialty Center (new), St. Paul, MN; Bethel University, St. Paul, MN; Grand Sierra Resort, Reno, NV; Wright County Jail and Law Enforcement Center, Buffalo, MN; Kohl's (remodels), Nationwide; Molasky Office Building (new), Las Vegas, NV

KODET ARCHITECTURAL GROUP, LTD.

15 Groveland Terrace
Minneapolis, MN 55403-1154
Tel: (612) 377-2737
Fax: (612) 377-1331
Email: arch@kodet.com
www.kodet.com
Established: 1983

Firm Principals

Edward J. Kodet, FAIA, CID
Ken Stone, AIA, CID
Joan Bren, AIA, CID, LEED AP

Firm Personnel by Discipline

Both Architects and Interior Designers	4
Architects	2
Other Professional	8
Technical	2
Administrative	3
Total in Firm	19

Work %

Office Buildings/Banks/Financial	5
Retail/Commercial	5
Churches/Worship	25
Municipal	20
Education/Academic	25
Recreation/Parks/Cultural Centers	20

St. Croix Lutheran High School Chapel (new), West St. Paul, MN; Lakes International Language Academy (addition and remodel), Forest Lake, MN; Lakeville Central Maintenance Facility (new), Lakeville, MN; The Parish of St. Bridget (addition), River Falls, WI; Hopkins Public Library (interior renovation), Hopkins, MN; Minnehaha Academy (South campus remodel and addition), Minneapolis, MN

KRECH, O'BRIEN, MUELLER & ASSOCIATES, INC.

6115 Cahill Avenue
Inver Grove Heights, MN 55076
Tel: (651) 451-4605
Fax: (651) 451-0917
Email: komainc@komainc.com
www.komainc.com
Established 1985

Firm Principals

James H. Krech, PE
Daniel J. O'Brien, AIA, CID
Brady R. Mueller, AIA, CID
Cindy Douthett Nagel, CID
Michael J. Lisowski, PE

Firm Personnel by Discipline

Architects	10
Interior Designers	3
Engineers	3
Technical	1
Administrative	2
Total in Firm	19

Work %

Office Buildings/Banks/Financial	30
Retail/Commercial	35
Manufacturing/Industrial	15
Medical/Health Care	5
Education/Academic	15

Mall of America (renovation of four retail stores within the park at MOA), Bloomington, MN; American Dental Partners, Inc. (new corporate offices), Wakefield, MA; Great Clips, Inc. Corporate Office (expansion), Edina, MN; South Washington County Schools, Cottage Grove and Woodbury, MN; American Dental Partners Oklahoma Dental, (Yukon Practice Expansion), Yukon, OK; Thermo King Corporation, Cafeteria (remodel), Bloomington, MN

LHB, INC.

250 Third Avenue North, Suite 450
 Minneapolis, MN 55401
 Tel: (612) 338-2029
 Fax: (612) 338-2088
 Email: rick.carter@LHBcorp.com
 www.lhbcorp.com
 Established 1966
 Other MN Office: Duluth (218) 727-8446

Firm Principals

Richard Carter, AIA, CID, LEED AP
 Kevin Holm, AIA, LEED AP
 Evan Aljoe, ASHE, LEED AP
 Steve McNeill, AIA, LEED AP
 Michael Fischer, AIA, LEED AP
 David Bjerkness, AIA, LEED AP

Firm Personnel by Discipline

Architects	33
Interior Designers	5
Engineers	37
Other Professional	10
Technical	51
Administrative	24
Total in Firm	160

Work %

Planning	10
Housing/Multiple	15
Residences/New, Additions, Remodel	5
Office Buildings/Banks/Financial	10
Retail/Commercial	10
Manufacturing/Industrial	5
Medical/Health Care	15
Municipal	15
Education/Academic	15
Sustainable Design (all of the above)	100

Quality Bicycle Products (LEED NC Gold Certified addition), Bloomington, MN; Mississippi Market (new location), St. Paul, MN; DataCard, Corporation Headquarters (renovation), Minnetonka, MN; Harold E. Stassen Building (office renovation), St. Paul, MN; Whole Foods Co-op (LEED Certified remodel), Duluth, MN; University of Minnesota Duluth Life Sciences Building (LEED Registered remodel), Duluth, MN

MEYER, SCHERER & ROCKCASTLE, LTD. (MS&R)

710 South Second Street 7th Floor
 Minneapolis, MN 55401
 Tel: (612) 375-0336
 Fax: (612) 342-2216
 Email: traci@msrltd.com
 www.msrltd.com
 Established 1981
 Other Office: Hyattsville, MD

Firm Principals

Thomas Meyer, FAIA
 Jeffrey Scherer, FAIA
 Garth Rockcastle, FAIA
 Jack Poling, AIA, LEED AP
 Traci Engel Lesneski, CID, IIDA, LEED AP
 Paul Mellblom, AIA, LEED AP

Firm Personnel by Discipline

Architects	15
Interior Designers	5
Other Professional	14
Technical	2
Administrative	8
Total in Firm	44

Work %

Housing/Multiple	10
Residences/New, Additions, Remodel	5
Office Buildings/Banks/Financial	20
Education/Academic	25
Libraries	40

Urban Outfitters Headquarters (adaptive re-use), Philadelphia, PA; Carleton College Center for Visual and Narrative Integration (adaptive re-use), Northfield, MN; Saint Cloud Public Library, (new), Saint Cloud, MN; Dakota County Wescott Library (remodel), Eagan, MN; Carmichael Lynch Office (adaptive re-use), Minneapolis, MN; River Park Loft (adaptive re-use), Saint Paul, MN

NELSON

1201 Marquette Avenue South, Suite 200
 Minneapolis, MN 55403
 Tel: (612) 822-1211
 Fax: (612) 822-1006
 Email: rsutton@nelsononline.com
 www.nelsononline.com
 Established 1977
 Other Offices: Philadelphia, New York, Boston, Dallas, Atlanta, Charlotte, Chicago, San Francisco, New Delhi

Firm Principals

Claudia Reichert, CID
 Richard Sutton, AIA, CID
 Scott Hierlinger, IIDA

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Firm Personnel by Discipline

Architects	4
Interior Designers	14
Other Professionals	2
Administrative	2
Total in Firm	22

Work %

Housing/Multiple	5
Office Buildings/Banks/Financial	75
Retail/Commercial	10
Manufacturing/Industrial	10

Strother Communications Group, Minneapolis, MN; Venture Bank, Eagan, MN; MN Municipal Energy, Faribault, MN; Piper Jaffray, New York, NY; Bank of America, Military Bank, Dallas, TX; Apogee Enterprises, Minneapolis, MN

PERKINS+WILL

84 Tenth Street South, Suite 200
 Minneapolis, MN 55403
 Tel: (612) 851-5000
 Fax: (612) 851-5001
 Email: chuck.knight@perkinswill.com
 www.perkinswill.com
 Established 1935
 Other Offices: Vancouver, Victoria, Calgary, Seattle, San Francisco, Los Angeles, Chicago, Dallas, Houston, Atlanta, Charlotte, RTP, Washington DC, New York, Hartford, Boston, Miami, Shanghai (International Office)

Firm Principals

Charles D. Knight, AIA, CID, LEED AP
 Jeff Ziebarth, AIA, LEED AP
 Dave Dimond, AIA, LEED AP
 Rick Hintz, AIA, ACHA, LEED AP
 Lisa Pool, CID, LEED AP
 Jeanne Ekholm, LEED AP
 Steve Miller, AIA
 Ted Rozeboom, AIA

Firm Personnel by Discipline

Architects	27
Intern Architects	32
Interior Designers	15
Technical	2
Administrative	6
Total in Firm	92

Work %

Office Buildings/Banks/Financial	25
Medical/Health Care	35
Education/Academic	35
Municipal/Civic Buildings	5

Allina Headquarters at Midtown Exchange, Minneapolis, MN; Microsoft Fargo Campus (expansion), Fargo, ND; Medtronic New Corporate Campus (Interiors); Stevens Point; St. Mary's Hospital, Grand Junction, CO; Schwebel Goetz & Sieben, Minneapolis, MN

REHKAMP LARSON ARCHITECTS, INC.

2732 W. 43rd Street
Minneapolis, MN 55410
Tel: (612) 285-7275
Fax: (612) 285-7274
Email: info@rehkamplarson.com
www.rehkamplarson.com
Established 2000

Firm Principals

Jean Rehkamp Larson, AIA
Mark Larson, AIA

Firm Personnel by Discipline

Architects	2
Intern Architects	5
Architecture Students	2
Administrative	1
Total in Firm	10

Work %

Residences/New, Additions, Remodel	90
Office Buildings/Banks/Financial	5
Retail/Commercial	5

Bluff House, Eden Prairie, MN; Midwestern Lake House, Glenwood, MN; Martinson Cabin, Lake Sylvia, MN; Fish & Richardson P.C., Minneapolis, MN; River House, Marine On St. Croix, MN; Lake of the Isles (renovation and addition), Minneapolis, MN

SKD ARCHITECTS, INC.

1140 Highway 55, Suite A
Plymouth, MN 55441
Tel: (763) 591-6115
Fax: (763) 591-6119
Email: info@skd.com
www.skdarchitects.com
Established 1977

Firm Principal

Steven Kleineman, AIA, CID

Firm Personnel by Discipline

Architects	1
Interior Designers	1
Other Professional	1
Technical	4
Administrative	2
Total in Firm	9

Work %

Residences/New, Remodel, Additions	80
Office Buildings/Banks/Financial	5
Retail/Commercial	5
Manufacturing/Industrial	5
Medical/Health Care	5

Davis Residence (new), St. Peter, MN; Maunschy Residence (new), Minnetonka, MN; Khatib Condo (remodel), Eau Claire, WI; Live Green, Live Smart - The Sustainable House (remodel), Minnetonka, MN; Ostrander Condo (remodel), Naples, FL; Thomas Residence (remodel), Mahtomedi, MN

STUDIO HIVE, INC.

901 North 3rd Street, Suite 228
Minneapolis, MN 55401
Tel: (612) 279-0430
Fax: (612) 279-0439
Email: info@studiohive.com
www.studiohive.com
Established 2003

Firm Principals

Shawn P. Gaither, AIA
Janice C. Linster, CID, ASID
Shari L. Bjork

Firm Personnel by Discipline

Architects	1
Interior Designers	4
Other Professional	1
Technical	2
Total in Firm	8

Work %

Housing/Multiple	5
Office Buildings/Banks/Financial	80
Retail/Commercial	5
Education/Academic	10

University of Minnesota Gopher Spot (remodel), Saint Paul, MN; Prime Therapeutics (remodel), Eagan, MN; Remodel: Omaha, NE, Albuquerque, NM; The Carlyle (new), Minneapolis, MN; Little and Co. (remodel), Minneapolis, MN; Hartung Kemp (remodel), Minneapolis, MN; Minnesota Twins (remodel), Minneapolis, MN

20 BELOW STUDIO

23 4th Street NE
Minneapolis, MN 55413
Tel: (612) 378-2021
Fax: (612) 378-2024
Email: studio@20belowstudio.com
www.20belowstudio.com
Established 2002

Firm Principals

Joe Hamilton, AIA, CID
Heather Rose-Dunning, IIDA
Kevin A. Rolfs, Assoc. AIA

Firm Personnel by Discipline

Architects	9
Interior Designers	4
Administrative	1
Total in Firm	14

Work %

Residences/New, Remodel, Additions	5
Office Buildings/Banks/Financial	50
Retail/Commercial	45

American Medical Systems, Minnetonka, MN; The Oceanaire Seafood Room, Multiple National Locations; Myth Nightclub, St. Paul, MN; Olson, Minneapolis, MN; Meagher & Geer, PLLP, Minneapolis, MN; Alliance Bank, St. Paul, MN

U + B ARCHITECTURE & DESIGN, INC.

2524 Nicollet Avenue South, Suite 200
Minneapolis, MN 55404
Tel: (612) 870-2538
Fax: (612) 870-2731
Email: info@uplusb.com
www.uplusb.com
Established 2003

Firm Principals

Paul Udris, AIA
Mark Burgess, AIA

Firm Personnel by Discipline

Architects	2
Intern Architects	7
Technical	1
Total in Firm	10

Work %

Housing/Multiple	10
Residences/New, Additions, Remodel	40
Retail/Commercial	30
Municipal	5
Education/Academic	10
Resort Development/Master Planning	5

Kruskopf Coontz Advertising (office remodel), Minneapolis, MN; Spoonriver (new restaurant), Minneapolis, MN; Weber Residence, (remodel), Edina, MN; Assoufid Development (residential and resort), Marrakech, Morocco

RBC Dain Rauscher Offices, Nationwide; The Ivy: Hotel + Residence, Minneapolis, MN; Federal Reserve Bank of Minneapolis, Minneapolis, MN; Hilton Hotel and Conference Center, Bloomington, MN; Sands Bethworks Resort and Casino, Bethlehem, PA; Black Bear Casino Hotel and Golf, Carlton, MN

WOLD ARCHITECTS AND ENGINEERS

305 St. Peter Street
Saint Paul, MN 55102
Tel: (651) 227-7773
Fax: (651) 223-5646
Email: mail@woldae.com
www.woldae.com
Established 1968
Other Offices: Palatine, IL and Troy, MI

Firm Principals

Michael S. Cox, AIA
R. Scott McQueen, AIA
Vaughn Dierks, AIA, LEED AP

Firm Personnel by Discipline

Architects	84
Interior Designers	5
Engineers	33
Administrative	16
Total in Firm	138

Work %

Municipal	10
Education/Academic	65
Justice/Corrections/Detention	20
Planning	5

Washington County 2025 Campus (improvements), Stillwater, MN; Spring Lake Park High School (reconstruction), Spring Lake Park, MN; Crow-Wing County Courthouse (preservation), Brainerd, MN; New Prague High School (addition and renovation), New Prague, MN; Dakota County Technical College Library and Commons (renovation), Rosemount, MN; Metropolitan Council Office Building (renovation), St. Paul, MN

WALSH BISHOP ASSOCIATES, INC.

900 Second Avenue South, Suite 300
Minneapolis, MN 55402
Tel: (612) 338-8799
Fax: (612) 337-5785
Email: info@walshbishop.com
www.walshbishop.com
Established 1984

Firm Principals

Dennis Walsh, AIA
Stephen Knowles, AIA
Robert Walsh, AIA
Jocy Teske, CID, IIDA
Keith O'Brien

Firm Personnel by Discipline

Architects	30
Interior Designers	17
Other Professional	3
Technical	18
Administrative	6
Total in Firm	74

Work %

Housing/Multiple	5
Office Buildings/Banks/Financial	30
Retail/Commercial	5
Manufacturing/Industrial	5
Entertainment/Hospitality	55

continued next column

DIRECTORY OF INTERIOR DESIGN

The firms listed in this directory include interior designers who are members of the American Society of Interior Designers (ASID) and the International Interior Designers Association (IIDA), or who have the designation of Certified Interior Designer (CID). They offer a broad range of interior design, space planning and furnishings selection experience. Each firm has specific areas of expertise and project competence. Contact them to discuss your specific project needs.

Legend

AIA	Registered Member of the American Institute of Architects
Assoc. AIA	Associate Member of the American Institute of Architects
ACHA	American College of Healthcare Architects
AICP	American Institute of Certified Planners
ASID	American Society of Interior Designers
CID	Certified Interior Designer
CDT	Construction Documents Technology (Certified)
FAIA	Fellow and Registered Member of the American Institute of Architects
FASID	Fellow, American Society of Interior Designers
FIIDA	Fellow, International Interior Designers Association
IFMA	International Facilities Management Association
LEED	Leadership in Energy and Environmental Design
LEED AP	Leadership in Energy and Environmental Design Accredited Professional
PE	Professional Engineer

ARCHITECTURAL ALLIANCE

400 Clifton Avenue South
Minneapolis, MN 55403
Tel: (612) 871-5703
Fax: (612) 871-7212
Email: epeterson@archalliance.com
www.archalliance.com
Established 1970
Other MN Office: St. Paul (612) 726-9012
Other Office: San Diego, CA

Firm Principals

Thomas DeAngelo, FAIA, CID
Carey Brendalen, AIA, LEED AP
Sharry Cooper, IIDA, CID
Peter Vesterholt, AIA, LEED AP
Eric Peterson, AIA

Firm Personnel by Discipline

Interior Designers	8
Architects	29
Other Professional	27
Technical	4
Administrative	7
Total in Firm	75

Work %

Office Buildings/Banks/Financial	20
Retail/Commercial	20
Municipal	20
Education/Academic	15
Aviation	25

St. Jude Medical, St. Paul, MN; Montessori Training Center, St. Paul, MN; TCFT Bank Stadium, Minneapolis, MN; Minneapolis-St. Paul International Airport (ongoing work), St. Paul, MN; Creative Kidstuff, Various Locations; San Diego Airport (on-call services), San Diego, CA

ATS&R PLANNERS/ ARCHITECTS/ENGINEERS

8501 Golden Valley Road, Suite 300
Minneapolis, MN 55427
Tel: (763) 545-3731
Fax: (763) 525-3289
Email: information@atsr.com
www.atsr.com
Established 1944

Firm Principals

Paul W. Erickson, AIA
Tammy M. Magney, AIA, REFP, LEED AP
Elena I. Peltsman, AIA, CID
Daniel C. Moll, AIA, CID
David M. Maroney, AIA
Dean S. Beeninga, AIA

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Firm Personnel by Discipline

Interior Designers	3
Architects	17
Engineers	4
Other Professionals	8
Technical	30
Administrative	13
Total in Firm	75

Work %

Churches/Worship	2
Education/Academic	98

Forest Elementary School (new), Robbinsdale, MN; Central Bucks South High School (new), Doylestown, PA; Kingdom Academy, (new), Riyadh, Saudi Arabia; Wausau East High School, (new), Wausau, WI; Benilde-St. Margaret (addition and alteration), St. Louis Park, MN

BENTZ/THOMPSON/ RIETOW, INC.

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Established 1971

Firm Principals

Ann Voda, AIA, CID
Robert Zimmerman, AIA, CID
Gary Milne Rojek, AIA
Randy Moe, AIA, CID
Milo Thompson, FAIA, Emeritus

Firm Personnel by Discipline

Interior Designers	5
Architects	9
Other Professional	2
Technical	1
Administrative	1
Total in Firm	18

Work %

Interior Architecture	25
Education/Academic	25
Churches/Worship	20
Sustainable Design	15
Restoration/Preservation	15
Libraries	10
Retail/Commercial	10
Office Buildings/Banks/Financial	10
Housing/Multiple	10
Recreational/Sports	5
Planning/Master, Urban, Land	5
Municipal/Civic	5

Hennepin County - Eden Prairie Library, Eden Prairie, MN; St. John's Episcopal Church, Minneapolis, MN; Macy's Intimate Apparel, Flint and Oakland, MI and Northbrook, IL; Multiple Tax-payer Service Centers, Hennepin County, MN; The Bancroft Condominiums, Minneapolis, MN; Riverland Community College Allied Health Simulation Lab, Austin, MN

BKV GROUP

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Other Office: Chicago, IL

Firm Principals

J. Owen Boarman, AIA
David R. Kroos, AIA
Gary Vogel, AIA
Bill Baxley, AIA
John Gould, AIA
Mike Krych, AIA
Lew Moran
Victor Pechaty, AIA
Ted Redmond, AIA

Firm Personnel by Discipline

Interior Designers	7
Architects	36
Engineers	21
Other Professional	11
Technical	5
Administrative	12
Total in Firm	92

Work%	
Housing/Multiple	25
Office Buildings/Banks/Financial	10
Municipal	20
Education/Academic	10
County and State	15
Library	5
Mixed-use	15

Colle+McVoy (interior remodel), Minneapolis, MN; Pine County Justice Center (new), Pine City, MN; Anderson Trucking Service Corporate Headquarters (new), St. Cloud, MN; Plymouth Public Safety Building and City Hall (new), Plymouth, MN; Ramsey City Hall and Police Department, (new), Ramsey, MN; Carlton Lofts (new), St. Paul, MN

BWBR ARCHITECTS, INC.

380 St. Peter Street, Ste. 600
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Established 1922

Firm Principals

Stephen P. Patrick, AIA
Terry L. Anderson, AIA
Peter G. Smith, AIA
Brian B. Buchholz, AIA, ACHA, CID
Timothy J. Sessions, AIA
John A. Strachota, AIA, LEED AP
Richard W. Dahl, AIA
Katherine J. Leonidas, AIA, LEED AP
Thomas J. Dornack, RA

Firm Personnel by Discipline

Interior Designers	16
Architectural (licensed/unlicensed)	86
Other Professional	9
Technical	4
Administrative	20
Total in Firm	135

Work %

Office Buildings/Banks/Financial	5
Manufacturing/Industrial	5
Medical/Health Care	50
Churches/Worship	10
Municipal	5
Education/Academic	5
Recreation/Athletic	5
Justice/Correction/Detention	10
Planning	5

Hazelden Foundation, Women's Recovery Center, Center City, MN; Mayo Clinic/Mayo Foundation, Dan Abraham Healthy Living Center Building (Wellness Center), Rochester, MN; Minnesota Correctional Facility (expansion and renovation), Faribault, MN; Honeywell (office interior renovations), Golden Valley, MN; Calvary Lutheran Church (expansion and renovation), Golden Valley, MN; Minnesota Department of Human Services (office building and ramp), Saint Paul, MN

COLLABORATIVE DESIGN GROUP, INC.

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Established 2001

Firm Principals

Lee Seppings
William D. Hickey, AIA
Michael W. Jordan, AIA
James C. O'Shea
Craig A. Milkert, PE
Pamela A. Gilbert

Firm Personnel by Discipline

Interior Designers	5
Architects	21
Engineers	5
Other Professional	3
Technical	1
Administrative	3
Total infirm	38

Work %

Housing/Multiple	25
Office Buildings/Banks/Financial	20
Retail/Commercial	10
Manufacturing/Industrial	5
Municipal	10
Education/Academic	20
Building Renovation/Adaptive Reuse	20

Calix Networks (tenant build-out), Plymouth, MN; 701 Building (tenant build-out), Minneapolis, MN; Rosedale Towers (tenant build-out), Roseville, MN; Heller Hall, Department of History, (remodel), University of Minnesota, Minneapolis, MN; Farmer's Market Flats (new mixed-use residential), St. Paul, MN; Education Sciences Building (adaptive re-use), University of Minnesota, Minneapolis, MN

CUNINGHAM GROUP ARCHITECTURE, P.A.

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Established 1968
Other Offices: Los Angeles, Bakersfield, Las Vegas, Biloxi, Madrid, Seoul

Firm Principals

John Cunningham, FAIA, LEED AP
Tim Dufault, AIA, LEED AP
Tom Hoskens, AIA, LEED AP
John Culligan, AIA, LEED AP
John Pfluger, AIA, LEED AP
David Solner, AIA

Firm Personnel by Discipline

Interior Designers	12
Architects	45
Other Professional	67
Technical	24
Administrative	43
Total in Firm	191

Work %

Housing/Multiple	10
Office Buildings/Banks/Financial	30
Retail/Commercial	12
Churches/Worship	5
Education/Academic	11
Entertainment/Resort/Gaming	32

Multiple Minnesota Charter Schools (remodels), Twin Cities, MN; Beautiful Savior Lutheran Church (addition), Plymouth, MN; Epic Systems Corporation Training Center (new), Verona, WI; Isleta Casino and Resort Hotel/Convention Center (new), Albuquerque, NM; Muscogee (Creek) Nation Casino (new), Tulsa, OK; Rainforest Café (new), Cairo, Egypt

ELLERBE BECKET, INC.

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www.ellerbebecket.com
Established 1909
Other Offices: Kansas City, San Francisco, Washington, DC, Dallas, Dubai, United Arab Emirates, Doha, Qatar

Firm Principals

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Wendy Fimon, CID
Mic Johnson, AIA
Ken LeDoux, AIA, FASID, IIDA
Jim Lewison, CID
Kim Williamson, CID, ASID, IIDA, Assoc. AIA

Firm Personnel by Discipline

Interior Designers	54
Architects	181
Engineers	93
Other Professional	16
Technical	29
Administrative	74
Total in Firm	447

Work %

Office Buildings/Banks/Financial	20
Medical/Health Care	53
Municipal	5
Education/Academic	10
Sports/Recreation/Athletic	12

Children's Hospitals and Clinics of Minnesota, Minneapolis Campus Expansion, (new), Minneapolis, MN; City of San Antonio Emergency Operations Center (new), San Antonio, TX; UBS Financial Services, Regional Offices, Multiple Locations in Minnesota; University of Kentucky, Albert B. Chandler Hospital (new), Lexington, KY; Dow Chemical Company, Building 1790 (renovation), Midland, MI; Harvard Medical International/Dubai Healthcare City, University Hospital (new), Dubai, United Arab Emirates

ELNESS SWENSON GRAHAM ARCHITECTS INC.

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Established 1973

Firm Principals

Mark Swenson, AIA
David Graham, AIA
Dennis Sutliff, AIA
Paul Mittendorff, AIA
Arthur Weeks, AIA

Firm Personnel by Discipline

Interior Designers	6
Architects	42
Other Professional	32
Technical	5
Administrative	10
Total in Firm	66

Work %

Housing/Multiple	60
Office Buildings/Banks/Financial	5
Retail/Commercial	3
Churches/Worship	2
Education/Academic	5
Mixed-use	15

The Chicago Lofts at Midtown Exchange, Minneapolis, MN; Phoenix on the River, Minneapolis, MN; Reflections at Bloomington Central Station, Bloomington, MN; Zenith Condominiums, Urban Blueprint; Westin Galleria, Edina, MN

FOSS ARCHITECTURE & INTERIORS, INC.

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Other MN Office: Breckenridge (218) 641-4300
Other Office: Fargo, ND

Firm Principals

Richard Hoganson, AIA
Robert Ames, AIA, LEED AP

Firm Personnel by Discipline

Interior Designers	2
Architects	5
Administrative	2
Total in Firm	9

continued next column

Work %

Office Buildings/Banks/Financial	5
Retail/Commercial	5
Medical/Health Care	35
Churches/Worship	5
Municipal	5
Education/Academic	45

Minnesota Veterans Home (addition), Luverne, MN; Science and Nursing (renovations), St. Cloud Technical College, St. Cloud, MN; Roseau Hospital (renovations), Roseau, MN; Ulteig Corporate Offices, Fargo, ND; NCTC (nursing addition and renovations), East Grand Forks, MN; Central Boiler Corporate Offices, Greenbush, MN

IOTA - INLAND OFFICE FOR TOMORROW'S ARCHITECTURE

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Established 2004

Firm Principals

Judy Grundstrom, AIA, CID
Phillip Koski, AIA, LEED AP

Firm Personnel by Discipline

Both Architect and Interior Designer	1
Architect	2
Technical	1
Total in Firm	4

Work %

Housing/Multiple	15
Residences/New, Additions, Remodel	30
Office Buildings/Banks/Financial	30
Retail/Commercial	20

Lake Harriet Veterinary (new), Minneapolis, MN; Duffy and Partners Offices (remodel), Minneapolis, MN; Ensign Lifespa (remodel), Deephaven, MN; KNOCK, Inc. World Headquarters, (remodel), Minneapolis, MN; Johnson Greenber Residence (remodel), St. Louis Park, MN; Walberswick House (remodel), Walker, MN

HAMMEL, GREEN AND ABRAHAMSON, INC.

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Other Offices: Milwaukee, Sacramento, San Francisco, Los Angeles

Firm Principals

Debra Barnes, CID, IIDA
Laurie Rother, CID, IIDA
Chris Vickery, CID
Nancy Schmidt, CID, LEED AP
Rich Bonnin
Dennis Vonasek, CID, AIA

Firm Personnel by Discipline

Interior Designers	29
Architects	198
Engineers	104
Other Professional	44
Technical	48
Administrative	85
Total in Firm	508

Work %

Housing/Multiple	5
Office Buildings/Banks/Financial	30
Retail/Commercial	5
Manufacturing/Industrial	5
Medical/Health Care	45
Education/Academic	10

University of Minnesota Physicians, Smiley's Clinic, Minneapolis, MN; Select Comfort, Corporate Headquarters, Plymouth, MN; SUPERVALU, Eastview Innovation Center, Eden Prairie, MN; Oppenheimer, Wolff & Donnelly, Minneapolis, MN; Fairview Maple Grove Medical Center, Maple Grove, MN; HealthEast Care System, St. John's Hospital Medical Oncology Clinic, Saint Paul, MN

KKE ARCHITECTS, INC.

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Other Offices: Las Vegas, Irvine, Pasadena

Firm Principals

Thomas E. Gerster, AIA
Greg Hollenkamp, AIA
Ron Erickson, AIA
Mohammed Lawal, AIA
Quin Scott, AIA
Brian Arial, AIA

Firm Personnel by Discipline

Interior Designers	5
Architects	115
Other Professional	78
Administrative	42
Total in Firm	240

Work %

Housing/Multiple	7
Retail/Commercial	74
Institutional	19

Nasseff Specialty Center (new), St. Paul, MN; Bethel University, St. Paul, MN; Grand Sierra Resort, Reno, NV; Wright County Jail and Law Enforcement Center, Buffalo, MN; Kohl's (remodels), Nationwide; Molasky Office Building (new), Las Vegas, NV

KRECH, O'BRIEN, MUELLER & ASSOCIATES, INC.

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Established 1985

Firm Principals

James H. Krech, PE
Daniel J. O'Brien, AIA, CID
Brady R. Mueller, AIA, CID
Cindy Douthett Nagel, CID
Michael J. Lisowski, PE

Firm Personnel by Discipline

Interior Designers	3
Architects	10
Engineers	3
Technical	1
Administrative	3
Total in Firm	19

Work %

Office Buildings/Banks/Financial	30
Retail/Commercial	35
Manufacturing/Industrial	15
Medical/Health Care	5
Education/Academic	15

Mall of America (renovation of four retail stores with the park at MOA), Bloomington, MN; American Dental Partners, Inc. Corporate Offices (new), Wakefield, MA; Great Clips, Inc., Corporate Office (expansion), Edina, MN; South Washington County Schools, Cottage Grove and Woodbury, MN; American Dental Partners, Oklahoma Dental (Yukon Practice Expansion), Yukon, OK; Thermo King Corporation Cafeteria (remodel), Bloomington, MN

LHB, INC.

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Firm Principals

Richard Carter, AIA, CID, LEED AP
Kevin Holm, AIA, LEED AP
Evan Aljoe, ASHE, LEED AP
Steve McNeill, AIA, LEED AP
Michael Fischer, AIA, LEED AP
David Bjerkness, AIA, LEED AP

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Firm Personnel by Discipline

Interior Designers	5
Architects	33
Engineers	37
Other Professional	10
Technical	51
Administrative	24
Total in Firm	160

Work %

Planning	10
Housing/Multiple	15
Residences/New, Additions, Remodel	5
Office Buildings/Banks/Financial	10
Retail/Commercial	10
Manufacturing/Industrial	5
Medical/Health Care	15
Municipal	15
Education/Academic	15
Sustainable Design (all of the above)	100

Quality Bicycle Products (LEED NC Gold Certified addition), Bloomington, MN; Mississippi Market (new location), St. Paul, MN; DataCard, Corporate Headquarters (renovation), Minnetonka, MN; Harold E. Stassen Building (office renovation), St. Paul, MN; Whole Foods Co-op (LEED Certified remodel), Duluth, MN; University of Minnesota Duluth Life Sciences Building (LEED Registered remodel), Duluth, MN

MEYER, SCHERER & ROCKCASTLE, LTD. (MS&R)

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Firm Principals

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Jeffrey Scherer, FAIA
Garth Rockcastle, FAIA
Jack Poling, AIA, LEED AP
Traci Engel Lesneski, CID, IIDA, LEED AP
Paul Mellblom, AIA, LEED AP

Firm Personnel by Discipline

Interior Designers	5
Architects	15
Other Professional	14
Technical	2
Administrative	8
Total in Firm	44

Work %

Housing/Multiple	10
Residence/New, Remodel, Additions	5
Office Buildings/Banks/Financial	20
Education/Academic	25
Libraries	40

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Urban Outfitters Headquarters (adaptive re-use), Philadelphia, PA; Carleton College Center for Visual and Narrative Integration (adaptive re-use), Northfield, MN; Saint Cloud Public Library, (new), Saint Cloud, MN; Dakota County Wescott Library (remodel), Eagan, MN; Carmichael Lynch Office (adaptive re-use), Minneapolis, MN; River Park Lofts (adaptive re-use), Saint Paul, MN

Firm Principals

Claudia Reichert, CID
Richard Sutton, AIA, CID
Scott Hierlinger, IIDA

Firm Personnel by Discipline

Interior Designers	14
Architects	4
Technical	2
Administrative	2
Total in Firm	22

Work %

Housing/Multiple	5
Office Buildings/Banks/Financial	75
Retail/Commercial	10
Manufacturing/Industrial	10

United Properties, Various Projects, Minneapolis, MN; Zelhor Realty, Various Projects, Minneapolis, MN; HealthPartners, Corporate Headquarters, Bloomington, MN; Aetna, Minnetonka, MN; Piper Jaffray, Des Moines, IA; Express Scripts, Bloomington, MN

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Firm Principals

Bryan J. Paulsen, AIA, CID
Dr. Karen Chou, PE
Staci Flemming, ASID, LEED AP

Firm Personnel by Discipline

Interior Designers	4
Architects	5
Engineers	2
Technical	9
Administrative	3
Total in Firm	23

Work %

Housing/Multiple	5
Office Buildings/Banks/Financial	20
Retail/Commercial	15
Medical/Health Care	15
Churches/Worship	10
Municipal	15
Education/Academic	20

Minnesota State University Mankato Centennial Student Union (renovation and new), Mankato, MN; Benedictine Living Community (new), St. Peter, MN; Rasmussen College (new), Lake Elmo, MN; Landkamer Building (renovation), Mankato, MN; Farnish Johnson Law Offices (new), Mankato, MN; Rock County Law Enforcement Center (new), Luverne, MN

NELSON

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Firm Principals

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 Jeff Ziebarth, AIA, LEED AP
 David Dimond, AIA, LEED AP
 Rick Hintz, AIA, ACHA, LEED AP
 Lisa Pool, CID, LEED AP
 Jeanne Ekholm, LEED AP
 Steve Miller, AIA
 Ted Rozeboom, AIA

Firm Personnel by Discipline

Interior Designers	15
Architects	27
Intern Architects	32
Technical	2
Administrative	6
Total in Firm	82

Work %

Office Buildings/Banks/Financial	25
Medical/Health Care	35
Education/Academic	35
Municipal/Civic	5

Allina Headquarters at Midtown Exchange, Minneapolis, MN; Microsoft Fargo Campus Expansion, Fargo, ND; Medtronic New Corporate Campus (interiors); Stevens Point; St. Mary's Hospital, Grand Junction, CO; Schwebel Goetz & Sieben, Minneapolis, MN

POPE ASSOCIATES INC.

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Firm Principals

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 Daniel M. Klecker, AIA
 Paul A. Holmes, Assoc. AIA, LEED AP
 Randal L. Peek, AIA
 Steven R. Doughty, AIA
 Ward M. Isaacson, AIA

continued next column

Firm Personnel by Discipline

Interior Designers	6
Architects	22
Other Professional	5
Technical	17
Administrative	8
Total in Firm	58

Work %

Housing/Multiple	25
Office Buildings/Banks/Financial	25
Retail/Commercial	10
Manufacturing/Industrial	10
Medical/Health Care	20
Churches/Worship	5
Education/Academic	5
Sustainable Design (of above categories)	50

CH Robinson Worldwide Headquarters, Eden Prairie, MN; Aldi Foods, Multiple Twin Cities Locations, MN; Shepherd's Path Senior Campus, Prior Lake, MN; Cornerstone Medical Specialty Centre, Woodbury, MN; Providence Academy, Plymouth, MN; Cobalt Condominiums, Minneapolis, MN

SKD ARCHITECTS, INC.

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 www.skdarchitects.com
 Established 1977

Firm Principal

Steven Kleineman, AIA, CID

Firm Personnel by Discipline

Interior Designers	1
Architects	1
Other Professional	1
Technical	4
Administrative	2
Total in Firm	9

Work %

Residence/New, Remodel, Additions	80
Office Buildings/Banks/Financial	5
Retail/Commercial	5
Manufacturing/Industrial	5
Medical/Healthcare	5

Davis Residence (new), St. Peter, MN; Maunsley Residence (new), Minnetonka, MN; Khatib Condo (remodel), Eau Claire, WI; Live Green, Live Smart - The Sustainable House (remodel), Minnetonka, MN; Ostrander Condo (remodel), Naples, FL; Thomas Residence (remodel), Mahtomedi, MN

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 Established 2003

Firm Principals

Shawn P. Gaither, AIA
 Janice C. Linster, CID, ASID
 Shari L. Bjork

Firm Personnel by Discipline

Interior Designers	4
Architects	1
Other Professional	1
Technical	2
Total in Firm	8

Work %

Housing/Multiple	5
Office Buildings/Banks/Financial	80
Retail/Commercial	5
Education/Academic	10

University of Minnesota Gopher Spot (remodel), Saint Paul, MN; Prime Therapeutics (remodel), Eagan, MN, Omaha, NE, Albuquerque, NM; The Carlyle (new), Minneapolis, MN; Little and Co., (remodel), Minneapolis, MN; Hartung Kemp (remodel), Minneapolis, MN; Minnesota Twins, (remodel), Minneapolis, MN

20 BELOW STUDIO

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Firm Principals

Joe Hamilton, AIA, CID
 Heather Rose-Dunning, IIDA
 Kevin Rolfs, Assoc. AIA

Firm Personnel by Discipline

Interior Designers	4
Architects	9
Administrative	1
Total in Firm	14

Work %

Residences/New, Remodel, Additions	5
Office Buildings/Banks/Financial	50
Retail/Commercial	45

American Medical Systems, Minnetonka, MN; The Oceanaire Seafood Room, Multiple National Locations; Myth Nightclub, St. Paul, MN; Olson, Minneapolis, MN; Meagher & Geer PLLP, Minneapolis, MN; Alliance Bank, St. Paul, MN

WALSH BISHOP ASSOCIATES, INC.

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 www.walshbishop.com
 Established 1984

Firm Principals

Dennis Walsh, AIA
 Stephen Knowles, AIA
 Robert Walsh, AIA
 Jocy Teske, CID, IIDA
 Keith O'Brien

Firm Personnel by Discipline

Interior Designers	17
Architects	30
Other Professional	3
Technical	18
Administrative	6
Total in Firm	74

Work %

Housing/Multiple	5
Office Buildings/Banks/Financial	30
Retail/Commercial	5
Manufacturing/Industrial	5
Entertainment/Hospitality	55

RBC Dain Rauscher Offices, Nationwide; The Ivy; Hotel + Residence, Minneapolis, MN; Federal Reserve Bank of Minneapolis, Minneapolis, MN; Hilton Hotel and Conference Center, Bloomington, MN; Sands Bethlehem Resort and Casino, Bethlehem, PA; Black Bear Casino Hotel and Golf, Carlton, MN

It takes a village to design, engineer, and construct a great building. So let's give credit where credit is due.

The Westin Minneapolis

page 30

Location: Minneapolis, Minnesota
Client: Ryan Companies US, Inc.
Architect: Elness Swenson Graham Architects, Inc.
Principal-in-charge: Mark Swenson, AIA
Project lead designer: Mark Swenson, AIA
Project manager: Terry Gruenhagen, AIA
Project architects: Troy Fountain, AIA
Project team: Steve Oakley, AIA; Ryan Lawinger; Mark Ostrom; Kristy Litwinczuk
Structural engineer: Meyer, Borgman, and Johnson, Inc.
Mechanical engineer: Master Mechanical
Electrical engineer: Egan McKay Electrical
Civil engineer: Ryan Companies US, Inc.
Lighting designer: Egan McKay Electrical
Interior design: Moncur Design Associates
Construction manager: Ryan Companies US, Inc.
Stone: Western Waterproofing Co., Inc.
Cabinetetwork: J.R. Jones Fixture Company
Flooring systems/materials: Master Floors
Architectural metal panels: Innovative Building Concepts Inc.
Concrete work: Ryan Concrete
Millwork: J.R. Jones Fixture Company
Kitchen design: Cromwell Consulting, Inc.
Kitchen equipment: Strategic Equipment
Elevators: Schindler
Photographer: George Heinrich

Urban Outfitters Corporate Office Campus

page 36

Location: Philadelphia, Pennsylvania (Philadelphia Navy Yard)
Client: Urban Outfitters, Inc.
Architect: Meyer, Scherer & Rockcastle, Ltd.
Principal-in-charge: Jeffrey Scherer, FAIA
Project lead designer: Jeffrey Scherer, FAIA
Senior project leader for construction management: Will Jensen, AIA
Project managers of architecture: Alan Hillesland, AIA; Josh Stowers, AIA
Project manager of interiors: Coco Dugan-Early
Project architects: Alex Haeger, AIA; Bill Huntress, AIA; Thomas Meyer, FAIA; Jack Poling, AIA; Garth Rockcastle, FAIA
Project interior designers: Lynn Barnhouse; Leanne Larson; Steven Rothe; Susan Yaghi
Project team: Kristilyn Amenson; Brig Balgobin; Kate Bergquist; Olawale Falade; Jessica Harner; Carl Gauley; Brent Holdman; Byoungjin Lee; Joshua Mason; James Moore; Michael Stickley; Daniel Vercruyse; Mark Whitenack
Associate architect: H2L2, Inc.
On-site architect: Chris Hall, AIA
Historic restoration architect: Powers and Co.
Historical architect: Robert Powers, AIA
Structural engineer: Meyer, Borgman, and Johnson, Inc.
Mechanical engineer: Paul H. Yeomans, Inc.
Electrical engineer: Paul H. Yeomans, Inc.
Civil engineer: Advanced GeoServices, Inc.
Lighting designer: Carla Gallina, MS&R
Construction manager: Blue Rock Construction, Inc.
Landscape architect: DIRT Studio, with Advanced GeoServices, Inc.
Landscape project team: Julie Bargmann and Chris Fannin
Face brick: existing matched with used
Cabinetetwork: custom
Flooring systems/materials: recycled wood
Window systems: existing reglazed
Concrete work: paving recycled concrete slabs
Photographer: Lara Swimmer

Freeborn Bank and Jacobsen Building

page 42

Location: Albert Lea, Minnesota
Client: City of Albert Lea
Architect: GLT Architects
Principal-in-charge: David Leapaldt, AIA
Project lead designer: Patrick Waddick, AIA
Project manager: John Frischmann, AIA
Project team: David Leapaldt, AIA; Patrick Waddick, AIA; John Frischmann, AIA
Structural engineer: Kesh Ramdular, Larson Engineering
Mechanical engineer: Steve Schreurs, Engineering Design Initiative, Ltd.
Electrical engineer: Jay Hruby, Engineering Design Initiative, Ltd.
Construction manager: Robbie Schultz, Winkelman Building Corporation
Exterior Restoration: Building Restoration
Window/door systems: St. Cloud Window & Daylight Window
Photographers: Petro Petrovich; Patrick Waddick, AIA

Alicia's Place

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Location: Duluth, Minnesota
Client: Women's Community Development Organization
Architect: DSGW Architects
Principal-in-charge: Randy Wagner, AIA
Project lead designer: Randy Wagner, AIA
Project manager: Eric Rhame
Project architects: Randy Wagner, AIA
Project team: Randy Wagner, AIA; Eric Rhame; Terri Erickson; Joe Watson
Structural engineer: Northland Consulting Engineers
Mechanical engineer: Foster Jacobs and Johnson
Electrical engineer: Foster Jacobs and Johnson
Lighting designer: Foster Jacobs and Johnson
Interior design: DSGW
Construction manager: Women in Construction Company LLC
Face brick: B.A. Chesley
Cabinetetwork: Arrowhead Supply
Flooring systems/materials: Dunbar of Duluth (wood floor refinishing); CarpetsPlus Color Tile (ceramic tile and carpet); Women in Construction Company LLC (installation)

Window systems: Women in Construction Company LLC (interior window restoration); Sp Custom Carpentry (exterior wood storms); Glassworks Studio (stained-glass windows); Campbell Brothers (interior stair refinishing)
Concrete work: Elias Masonry
Excavation: Darrel B. Johnson
Mechanical: APEX Mechanical
Electrical: Tri-Star
Roof: Duluth Architectural Metals
Drywall and plaster: Excell Drywall
Millwork: Women in Construction Company LLC
Photographer: Jeff Frey & Associates

Crane Ordway Apartments

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Location: St. Paul, Minnesota
Client: Central Community Housing Trust
Architect: Cermak Rhoades Architects
Principal-in-charge: Todd Rhoades, AIA
Project manager: Lisa Germann, Assoc. AIA
Project team: Terri Cermak, AIA; Chris Wegscheid; Andrew Dull; Colin Kloecker
Structural engineer: Mattson Macdonald Young
Mechanical engineer: M&E Engineering
Electrical engineer: M&E Engineering
Civil engineer: Pierce Pini and Associates
Landscape architect: Spencer Jones Landscape Architect
Masonry restoration: American Masonry Restoration
Window restoration: Restoration Works, Inc.
New windows: Marvin Windows and Doors
Mechanical contractor: U.S. Mechanical
Electrical contractor: Manor Electric
Photographer: Holmberg Studios

Riverwood Pines Apartments**page 50**

Location: Little Falls, Minnesota
 Client: LaVerne Hanson Jr., AIA, Metropains Development
 Architect: JLG Architects
 Principal-in-charge: Michelle Mongeon Allen, AIA
 Project lead designer: Ross McIntyre
 Structural engineer: Heyer Engineering
 Construction manager: Flannery Construction
 Photographer: Lonnie Laffen, AIA

Ripley Gardens**page 52**

Location: Minneapolis, Minnesota
 Client: Central Community Housing Trust
 Architect: LHB, Inc.
 Principal-in-charge: Rick Carter, AIA
 Project lead designer: Kim Bretheim, AIA
 Project team: Kim Bretheim, AIA; Tu-Anh Bui, Assoc. AIA; Rick Carter, AIA; Nick DeBar; Rosemary Dolata, AIA; Dawn McKenzie; Andy Madson, Assoc. AIA; Lydia Major; Maureen Ness, AIA; Derek Phillips; Roger Purdy; Jess Roberts; Anne Ryan, AIA; Stephen Schuller; Kiri Schoenberg; Jim Tiggelaar; Ben Trousdale, AIA; Nick Vreeland, Assoc. AIA
 Structural engineer: LHB, Inc. (rehabilitation); Mattson Macdonald Young (new construction)
 Mechanical engineer: Steen Engineering Inc.
 Electrical engineer: Steen Engineering Inc.
 Civil engineer: LHB, Inc.
 Interior design: LHB, Inc.
 Landscape architect: LHB, Inc.
 Face brick: Stellar Concrete and Masonry (new construction); Acme Tuckpointing (rehabilitation)
 Stone: Architectural Stone, Inc. with Stellar Concrete and Masonry (hospital entry steps)
 Cabinetwork: Diversified Distributors, Inc.
 Flooring systems/materials: Ebony Interiors
 Window systems: Midwest Window and Door
 Concrete work: Stellar Concrete and Masonry
 Millwork: Bayer Built
 Photographer: Petro Petrovich

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"For years I've been taken with the elder Saarinen's Christ Church Lutheran. The courtyard (shown here) is one of several exceptional spaces in and around the church. It has a Zen-like serenity that fully complements the worship space inside. Here you see the morning sunlight reaching into the courtyard on one of the longest days in June."

-Photographer Pete Sieger, AIA

